

The MODERN LANGUAGE FORUM

ORGAN OF THE MODERN LANGUAGE ASSOCIATION
OF SOUTHERN CALIFORNIA

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O ENSINO DE PORTUGUES NOS ESTADOS UNIDOS*

A GRADEÇO muito ao Snr. Professor Benedict, presidente da Seção Portuguesa da Modern Language Association of Southern California, a honra que me fêz pedindo-me para falar alguns minutos sobre o ensino de português nos Estados Unidos e especialmente sobre o curso intensivo dado o verão passado na Universidade de Vermont pelo Instituto do American Council of Learned Societies.

Antes de mais nada, talvez eu deva explicar o interesse que o American Council of Learned Societies tem pelo ensino do português. E' um interesse que não se restringe exclusivamente ao português, mas que abrange todas as línguas do mundo, e sobretudo as pouco estudadas nos Estados Unidos. Quando ainda havia pouca gente em nosso país que julgasse assim, os diretores do American Council of Learned Societies convenceram-se de que não vivemos mais num mundo isolado e de que precisamos agora e continuaremos a precisar depois da guerra de muitas pessoas conheedadoras de uma porção de línguas cuja existência nem suspeitávamos há pouco. Os nossos aviadores e soldados encontram-se hoje cara a cara com povos amigos ou inimigos que falam, leem, escutam programas radiofônicos, etc., não só em alemão, espanhol, italiano e francês, idiomas que temos estudo bastante, como também em árabe, grego, holandês, norueguês, sueco, finlandês, russo e outras línguas eslavas, chinês, japonês, malaio, hindustaní e outras línguas da Índia, para não mencionar mais do que alguns dos idiomas que temos estudo pouco ou absolutamente nada. Quando a guerra nos surpreendeu, não estávamos preparados para este aspeto dela. Das escassas pessoas que conheciam as línguas raras, quasi todas passaram ao serviço das forças armadas. Muito poucas restaram capazes de as en-

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sinarem. Também não tínhamos técnicos e peritos que soubessem as línguas das regiões onde precisávamos dos seus conhecimentos. Havia ainda outra falta. Porque não tínhamos estudado principalmente mais do que alemão, francês e espanhol, vimo-nos com muitos dicionários, gramáticas, livros de leitura, discos fonográficos, etc., todos mais ou menos úteis para o estudo de alemão, espanhol e francês, mas com muito poucos ou nenhum para o estudo das outras línguas.

O American Council of Learned Societies foi quasi a única instituição que previu a necessidade e que procurou remediá-la. Já em 1936 estabeleceu os primeiros dos seus institutos para o estudo intensivo de línguas raras: neste caso, o russo, o japonês e o chinês. No verão de 1941 criou na Universidade de Wyoming o primeiro para ensinar intensivamente o espanhol e o português. No ano seguinte êste instituto passou à Universidade de Vermont, onde se limitou ao ensino intensivo do português. No verão de 1942 o American Council of Learned Societies também patrocinava em diferentes universidades cursos de árabe, chinês, curdo, hindustani, holandês, japonês, malaio, mongol, persa, siamês e turco. Mais de 600 pessoas acompanhavam êstes cursos.

O programa do American Council of Learned Societies tem em mira quatro objetivos: 1) preparação linguística de técnicos de toda a classe e de pessoal para os serviços do governo; 2) preparação de professores das línguas indicadas; 3) preparação de materiais para o ensino delas—gramáticas, livros de leitura, dicionários, manuais de pronúncia, discos, etc., e 4) experimentação de novos métodos de ensinar línguas estrangeiras.

Os cursos do American Council of Learned Societies não se parecem completamente uns com os outros, e os dois de português, dos quais vou descrever o mais recente, distinguiram-se muito de todos os outros. Há, porém, certas coisas em que todos são semelhantes. O curso é de dez a treze semanas e o aluno tem que dedicar-lhe todo o seu tempo e toda a sua energia. Os encarregados da direção técnica dos cursos são linguistas técnicos norteamericanos. Associados a êles sempre há um ou vários naturais do país onde a língua se fala para os alunos se exercitarem no uso dela. Esta associação de linguistas técnicos e de nativos parece ser ideal para a rápida aquisição de verdadeira proficiência linguística.

Agora, para dar uma idéia do curso intensivo de português do verão passado, achei que a melhor maneira era ler o relatório

que preparei sobre ele para a diretoria do American Council of Learned Societies. Com algumas modificações e omissões sem importância é como se segue:

REPORT ON THE AMERICAN COUNCIL OF LEARNED SOCIETIES'
1942 SUMMER INSTITUTE
FOR INTENSIVE TRAINING IN PORTUGUESE

As part of an intensive program which aims at giving control of languages little studied in the United States to Americans with specialized or professional training having a need of such languages in order to carry on their research, teaching, professional work, or individual duties connected with the war effort, and also with the related aim of contributing to the preparation of competent teachers of Portuguese, the American Council of Learned Societies with the aid of a grant from the Rockefeller Foundation held a Summer Institute for Intensive Training in Portuguese this year on the campus of the University of Vermont at Burlington. This was the second American Council of Learned Societies' institute to offer work in Portuguese, the first having been the Summer Institute for Intensive Training in Portuguese and Spanish organized the preceding summer at the University of Wyoming by Dr. William Berrien.

This year's Institute was likewise organized by Dr. Berrien and was conducted under the general direction of Professor M. A. Zeitlin of the University of California, Los Angeles, California. Along with Mr. Zeitlin, the following made up the full-time faculty of the Institute: José Famadas, Professor of Portuguese and English, Colegio Pedro II and Instituto Britannia, Rio de Janeiro; Lieut. D. Lee Hamilton, Instructor of Portuguese, U. S. Naval Academy, Annapolis, Maryland; Yolanda Leite, Professor of Modern Languages, Escola Caetano de Campos, São Paulo; Maria de Lourdes Sá Pereira, Supervisor of Secondary Education and formerly Professor of French Language and Literature at the Colegio Pedro II, Rio de Janeiro; and Milton Sá Pereira, Rio de Janeiro. In addition, Alfred Hower, Graduate Assistant and candidate for the Ph.D. degree in Brazilian literature at Northwestern University, served as tutor and library assistant during the first half of the session, his place being taken when he was called for military service by Egydio de Castro e Silva, a Brazilian pianist and music critic, now studying on exchange in the United States.

Two courses were offered in this year's Institute: the General Intensive Course, lasting ten weeks (June 15 - August 22), for which no previous training in the language was required; and the Advanced Course for Teachers of Portuguese, of seven weeks' duration (July 6 - August 22).

In planning the work of the General Intensive Course, the objective kept in mind was that of providing control of Portuguese adequate for use in their fields to professors and graduate students in the humanities, the social sciences, and the natural sciences, and to other adults of professional status, such as journalists, librarians, engineers, members of the armed forces of the United States and Canada, government employees, teachers, social workers, lawyers, etc. Enrollment in this course was limited to twenty-seven, and all those enrolled had to give evidence of a need for immediate training in Portuguese in order to carry on their research, teaching, professional work, or individual duties connected with the country's need at the present time. Admission was granted only with the understanding that the student would devote his entire attention to the work of the course.

Hills, Ford and Coutinho's *Portuguese Grammar* (forty-nine lessons) was completed and reviewed during the session. Written materials in Portuguese, designed to acquaint the students with the *mores* of the Brazilian people and with the thought of Brazilian humanists, social scientists and natural scientists as expressed in their works, were especially prepared for classroom instruction and for conversation groups. About 350 pages of this material (equivalent to over 500 printed pages) was read and discussed in Portuguese. With one or two exceptions, all students did outside reading in the field of their major interest and made reports on part or all of it. Some of these reports were both oral and written, others were only written. The average student completed about one hundred pages of such reading, while the four students who were most industrious in this phase of the work read 500, 600, 800 and 1000 pages, respectively. The Institute library of about one thousand volumes, including titles in all the fields of specialization of the types of students for whom the course was designed, offered splendid opportunities for selecting live and interesting material. In addition, each student received the *Diário de Notícias*, a Portuguese daily newspaper published in New Bedford, Massachusetts, and two numbers of the monthly *Seleções do Reader's Digest*. These periodicals were

used as a basis for some of the conversation hours, which were designed to develop oral proficiency and to prepare the student to meet those situations he would be most likely to encounter in Brazil. For this purpose the students were divided into four groups of from six to a maximum of nine, each group meeting daily with a native instructor for one hour in the afternoon throughout the course. In these sections vocabularies were practiced covering a wide variety of practical themes such as classroom, meals and foods, house and furniture, hotel, family relationships and life, human body and health, time and the weather, town and city, stores and shopping, vacations and holidays, means of communication and transportation, education, libraries and museums, etc.

Besides the afternoon hour just referred to, the students had three full hours of classroom instruction daily during the morning. For the first two weeks these hours were devoted to learning pronunciation and basic forms and grammatical principles, with much oral and written drill. In the third week, the third hour was given over to elementary reading with some translation to English and questions and answers in Portuguese. From the fourth week on, only the first morning hour was used for grammatical exercises and drill, the two following hours being dedicated to reading and discussing in Portuguese the reading materials mentioned above, to dictation, and to sight translation from Portuguese to English. For the latter exercise mimeographed publications in Portuguese of the Pan-American Union, generously supplied on the initiative of Mrs. Concha Romero James, Chief of the Division of Intellectual Cooperation, proved most useful. During the last three weeks of the course, part of this time was devoted to making translations from English to Portuguese and to hearing and discussing short oral reports by students in Portuguese. For one of these two hours the class met as a whole; for the other it met in two sections.

The work of the Advanced Course for Teachers of Portuguese naturally presupposed a working knowledge of the language. It was designed to afford teachers of Portuguese an opportunity to strengthen their preparation in the language and improve their knowledge of the literature, culture, and history of Brazil. Admission was limited to seventeen students. The program consisted of four courses: I. Advanced Syntax and Composition; II. History of Brazilian Literature, with emphasis

on the period from 1830 to the present day; III. Studies in the Development of Brazilian Social, Cultural, Economic, and Political Institutions; IV. Critical Survey of Methods and Materials for Teaching Portuguese. Courses I, II, and III were conducted in Portuguese, the first two by José Famadas, the last by Milton Sá Pereira. Each course met daily for one full hour. Course IV met twice weekly for two full hours. During the last five weeks the groups also met in two sections for one hour of conversation daily.

Course I included a review of Portuguese grammar, oral and written translation of English texts of moderate difficulty to Portuguese, free composition and discussion of difficult problems of orthography, pronunciation and syntax. Course II used as the basic text for daily assignments and class discussions Afrânio Peixoto's *Panorama da Literatura Brasileira* (São Paulo, 1940). Supplementary assignments in the writings of certain authors and in works of literary history or criticism were made from time to time. In addition, each student was asked to read one full-length novel per week and to write a term report in Portuguese of not less than five hundred words. Course III presupposed a familiarity on the part of the student with the main outlines of Portuguese and Brazilian history, but each student was required to familiarize himself with the contents of a standard history of Brazil. The work of the course consisted of lectures by the instructor in charge and weekly class discussions based on Sérgio Buarque de Holanda's *Raízes do Brasil*. Students read five books on Brazilian civilization and presented a review in Portuguese of a book or essay on a special subject by a Brazilian thinker. The Institute library was more than ample to take care of the reading requirements of Courses II and III. Course IV consisted of discussions on subjects relating to the teaching of Portuguese and followed the outline of topics found in the chapters of Cole and Tharp's *Modern Foreign Languages and their Teaching*. Existing and projected grammars, readers, and word-lists were examined critically in class discussions and term reports, and lectures were given on Portuguese philology and Brazilian phonetics, orthography and syntax. The conversation hour was similar to that of the General Intensive Course but on a somewhat higher level.

As an integral part of the Advanced Course, a series of lectures in Portuguese was given by one American and five Braz-

ilian scholars especially invited to do so. These lectures were open also to the students of the General Intensive Course, who attended as many of them as their schedule would permit. The following is a list of visiting lecturers, with dates and subjects of their lectures:

July 13-25—Paulo Duarte, writer and journalist.

Four lectures on the formation of Brazil. Four lessons on Camões.

July 26-30—Robert C. Smith, Assistant Director Hispanic Foundation, Library of Congress.

Two illustrated lectures on Brazilian art. One illustrated lecture on Portuguese architecture.

August 3-8—Dante de Laytano, Professor of American History, University of Porto Alegre.

One lecture on African contributions to the formation of Brazil. One lecture on Rio Grande do Sul.

August 10-15—Afrânio Coutinho, author and literary critic.

Five lectures on the Brazilian novel of the XIXth and XXth centuries. Two lectures on Bahia.

August 9-16—Egydio de Castro e Silva, pianist and music critic.

Two lecture-concerts on Brazilian music.

August 17-21—J. A. Barbosa Mello, Professor of Commercial Law and Rural Economics, now attached to the New York office of the National Coffee Department of Brazil.

Two lectures on the role of coffee in the life and development of Brazil.

In addition, on August 2, Maria Yedda Leite, a Brazilian exchange student who was teaching Portuguese at Middlebury College, spoke informally in Portuguese on her native state of Ceará and on some of her experiences and observations in the United States, and on August 20 Evangelina Coachman, a Brazilian girl employed in the New York office of the National Coffee Department of Brazil, illustrated and taught some of the popular dances of Brazil.

Mention should be made here also of two illustrated lectures in English which were given under the auspices of the Institute and to which the faculty and students of the University of Vermont Summer Session and the general public were invited:

July 17—Helen C. Palmatary, Research Associate of the Museum of Archaeology of the University of Pennsylvania.
"The Lower Amazon and its Ancient Art."

July 30—Robert C. Smith (see above)
"The Art of Brazil."

All students of both the General Intensive and the Advanced Courses were required to eat luncheon as a group. Conversation at table was as far as possible in Portuguese from the very outset. At each table of seven or eight there was always at least one instructor and, after the first three weeks, one or more Portuguese-speaking lecturers, visitors or assistants.

Among teaching aids used were electrical transcriptions of radio programs in Portuguese and phonograph records, including those made at the Institute recording the pronunciations of the Brazilian staff and visitors, among whom every linguistically important region of Brazil except the Amazon was represented. Motion picture films with Portuguese sound tracks were not used as extensively as was desired because very few were available in this country. Those shown were *High over the Border*, *Power for the Americas* and *Aluminum and the Two Americas*, all supplied gratis by the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs.

Each student of the General Intensive Course made a total of three recordings of his pronunciation, one during the fourth, one during the seventh, and one during the last week of the session. Errors were pointed out and drilled on, and progress was checked. The students of the Advanced Course made two such recordings.

A fairly extensive social program consisting of teas, get-togethers, and one evening of Brazilian poetry and music was carried on in connection with the work of the Institute. On such occasions students had opportunities to mingle informally with Institute faculty, lecturers and visitors. Attendance at these affairs was strictly voluntary.

The twenty-seven students of the *General Intensive Course* comprised sixteen men and eleven women. Of them one had had a year and one a semester in college, two had taken a few lessons in Berlitz schools, and four had studied by themselves. The remaining nineteen had no experience with Portuguese before coming to the Institute. In the group, there were five

Ph.D.'s, eight M.A.'s, one M.S., seven A.B.'s, five B.S.'s, and one Ph.B. Classified by fields of interest, the students divided into the following groups: Anthropology, Archaeology and Ethnology — 3; Brazilian culture and civilization — 1; English — 1; History — 2; Inter-American relations, foreign service — 5; International Law — 1; Journalism — 1; Librarianship — 2; Mathematics — 1; Political science — 1; Romance Languages — 9 (including three United States Army officers from West Point).

The seventeen students of the Advanced Course for Teachers of Portuguese numbered twelve men and five women. Their preparation was as follows: 1941 ACLS Institute — 3; one year college Portuguese — 1; one semester college Portuguese — 1; residence and study in Brazil — 2; study with tutors and informally — 3; three weeks in the General Intensive Course plus special work on reading, dictation, conversation and principles of syntax — 6; three weeks in the General Intensive Course at the University of North Carolina — 1. In the group there were eight Ph.D.'s, one Dottore in Lettere, six M.A.'s, and two A.B.'s. One of the seventeen students was not a language specialist, but a social scientist.

The results in terms of mastery of reading, understanding the spoken language, writing and speaking by the students of the General Intensive Course were excellent. This was particularly so in the case of oral and aural command, owing to the stress placed on these two aspects in planning the course. Ranked according to proficiency in the language, the students fell into four groups, as follows: outstanding — 9; very good — 7; good — 6; satisfactory — 4. These groups are not to be interpreted in terms of the usual A, B, C, D grades, in view of the extraordinarily high degree of mastery achieved by the group as a whole.

The degree of accomplishment in the *Advanced Course* was much more difficult to evaluate. The students were ranked in three groups in courses I, II, and III, but the entire group, as might be expected from its makeup and the preparation of the individuals in it, maintained a fairly uniform degree of excellence.

Este relatório revela que o curso do Instituto teve certos aspectos notáveis, os quais podemos resumir nos três seguintes. O pri-

meiro é a intensidade do ensino: o aluno tinha quinze horas semanais de aulas e mais um mínimo de cinco horas em que se exercitava com os professores brasileiros. Acrescentem-se as vinte a trinta horas de preparação que o trabalho das aulas exigia, e fica claro que não sobrava tempo para o aluno dedicar a assuntos alheios ao português. Este aspecto intensivo tem certa importância para o futuro ensino de línguas estrangeiras nos Estados Unidos porque há educadores que vêem nele a possibilidade de um novo método dos alunos as estudarem, em conformidade com o qual dedicariam um semestre inteiro ao estudo da língua estrangeira de sua escolha em vez de estudá-la três ou quatro semestres em cursos de três, quatro ou cinco horas semanais.

Um segundo aspecto consiste em nós termos feito um esforço para reproduzir até onde nos foi possível o ambiente brasileiro: com a presença dos professores brasileiros, com o almôço em grupo onde se falava português, com os conferencistas vindos de fora, com as festas e saraus de caráter literário, musical ou puramente social.

Finalmente, ao ensinarmos o português, nunca deixámos de ter em vista que os nossos alunos aprendiam essa língua para fazer uso dela. O português para êles só era um instrumento de que precisavam para fazer alguma coisa com êle, para aprenderem outras coisas com êle. Por esta razão, não escolhemos para as aulas de leitura senão materiais dignos de ser lidos por pessoas adultas: artigos ou trechos escritos por brasileiros para leitores brasileiros sobre história, geografia, economia política, problemas políticos e sociais, relações internacionais, usos e tipos, vida espiritual, civilização e cultura, tradições e ideais, etc. Quanto à parte oral do curso, também pensámos sempre na língua como o instrumento de que os alunos precisavam para conversar com brasileiros no Brasil. Assim é que lhes facilitámos todo o ensejo de ouvirem conferências feitas por brasileiros sobre os costumes do país, problemas econômicos, sociologia e antropologia, música, arte, etc., como também o de conversarem com brasileiros sobre estas matérias. Com o mesmo fim, procurámos ensinar-lhes os vocábulos e giros necessários para as situações em que pudessem encontrar-se no Brasil—não só os da estação de estrada de ferro como também os do museu, da biblioteca, do arquivo, etc. Outrossim atendemos, naturalmente, a que cada aluno aprendesse o vocabulário de sua especialidade para êle poder conversar prativamente com colegas brasileiros.

* * * * *

Isto é o que eu tinha a dizer sobre o Instituto. Antes de terminar, porém, queria divulgar algumas notícias que recebi sobre o ensino do português neste país e que talvez alguns ignorem. Venderam-se mil exemplares de um livro de leitura que se publicou recentemente, o que parece indicar esse número como o mínimo de alunos de português nos Estados Unidos.

Está se fazendo uma contagem de palavras de uso mais frequente no português do Brasil. Deve estar pronta em breve.

Publicaram-se nos doze últimos meses duas gramáticas, quatro livros de leitura e uma série de três manuais de conversação. Estão para sair mais dois livros de leitura. Tenho ouvido dizer que está se preparando uma nova gramática baseada no português do Brasil, assim como uma edição corrigida e modernizada da de Hills, Ford e Coutinho. Acaba de se publicar um novo dicionário inglês-português feito do ponto de vista brasileiro. Deixa a desejar mas na falta de outro melhor desta natureza, sempre será útil.

Com todos êstes novos materiais de ensino, com o preparo de mais e mais professores, e com o interesse que parece existir entre oficiais do governo, industriais e fabricantes, educadores e o povo em geral no maior e mais poderoso dos nossos aliados americanos, é fácil prognosticar um futuro cada vez mais propício para o ensino de português nos Estados Unidos.

M. A. ZEITLIN

University of California, Los Angeles

PROS AND CONS OF THE NEW "SIX YEAR LANGUAGE PROGRAM"

AMERICAN EDUCATORS and statesmen have long agreed on the importance to our North American citizenry of a widespread, practical, *speaking knowledge* of Spanish. To review here the reasons for courting a universal "speaking acquaintance" with the Spanish language, would be to digress from the problem at hand.

Briefly, the projected plan is as follows: Spanish is to be introduced into the elementary curriculum, from kindergarten through grade six. It is to be an incidental part of every day's work; each teacher will bring in Spanish words and phrases whenever the opportunity arises. Simple Spanish folksongs will also supplement the English songs now sung. The committee in charge of this program estimates that at the end of Grade B1, the child will be familiar with approximately twenty Spanish words.

The six-year program itself is conceived to begin at the junior high school level, where the study of Spanish is pushed downward from its present A8 starting point to the B7 semester. A B7 guide offered by the committee coincides, in its conversational elements and methods, almost exactly with the A8 General Spanish course now provided by many junior high schools. Lack of standardization of A8 content and methods has been and is almost the only weakness in this present course. Three years of junior high school Spanish, plus three years of senior high school work, constitute the basic six-year course.

The committee promises a much needed revision of all instructional materials, in order to close the current chasm between A8 conversational courses and the grammar approach stressed in all subsequent grades. When details have been worked out, the six parts of the secondary course are intended to be closely linked in sequence, with gradually broadening scope, towards a steady, sustained goal of conversational fluency. If the total twelve-year program is to be thus, without time-consuming repetition at the three levels of learning, not only must the first junior high school course be more standardized; but also, elementary vocabulary will need to be much more uniform throughout the city than is indi-

cated by the present "incidental" hit and miss scheme. When the program is realized, however, our oratorical dream of a bilingual United States—Good Neighbor to and mutually exchanging influences with Latin America—will take on form and reality.

But there is one weakness in this proposed program which no trained educator, especially in the language field, can overlook. True, we shall achieve the great improvement of exposing the child to Spanish during his early, most formative years . . . Yet, at this extremely vital period of his life, we seem about to entrust his first contact with Spanish to practically untrained teachers, some of whom have had no previous knowledge of the language.

Not long ago teachers had impressed upon them the idea that in wartime America, children must learn thoroughly. How can they learn thoroughly from a teacher who is less than thoroughly prepared? "Keeping one jump ahead of the class" is never efficient education. But with such definite precision skills as mathematics or correct Spanish pronunciation involved, it becomes practically suicidal. Wherein lies the value of conversation agility in Spanish, if all the conversation is carried on with "a perfect Kansas accent"?

Without correct, *good* pronunciation, conversational ability becomes pointless. For unless the child learns to speak with the correct pronunciation, he will not readily (if at all) understand the language when he hears it correctly spoken by others. A case in point is the practice of linking words and even phrases, which gives Spanish its flowing rhythm. This ability is seldom accomplished by a teacher who has not had good training. The child who learns to enunciate each word as a separate unit—too often, alas, a la United States—will be hopelessly lost when he tries to follow the correctly spoken, elided language. Thus, young learners whose first and strongest impressions are stamped with a poor, if well intended Spanish pronunciation, will either have to be retaught later, or will end without the ability to speak or understand the language.

It seems, then, that the purpose of the six-year program is excellent. The earliest and most important stage, however, if presented by the poor method now envisaged, may jeopardize the entire plan. No doubt in the future, Spanish will be added to the college requirements of elementary teachers. But that is a long range and only partial remedy. For today's elementary pupil,

there must be a more immediate corrective. Probably a survey of teaching personnel now employed in elementary schools would disclose many teachers with substantial training and ability in Spanish. There might be enough of such teachers to place one or more in each elementary school, giving them a full time Spanish program, for going about to all classes in their school.

If there are not enough linguistically trained elementary teachers, then the needed number could be recruited from among substitutes and others in the secondary field. Some of the finest teaching is done by the newly trained. Many of these young teachers might prefer an opportunity for teaching their own subject in the elementary school, to teaching almost everything else as day to day substitutes in junior or senior high schools.

Whatever solution may be worked out, let us not be satisfied with entrusting Spanish to already busy elementary teachers, who, in many cases, will know only the twenty necessary words. This is comparable to permitting that arithmetic be taught by persons who are just beginning to learn the multiplication table. If the time and effort involved are to count towards the betterment of Pan American relations, the program must be withheld until arrangements can be made to insure its execution by competent, well trained teachers of Spanish.

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EDOUARD ESTAUNIË

AMERICANS INTERESTED in all those who have enriched the intellectual life of France received sadly the news of the death of Edouard Estaunië, novelist, on April 6, in Paris. It seems fitting that some tribute should be paid in the United States to a writer who had good friends in this country and whose works are being studied more and more in our colleges and universities. In intellectual and literary circles the value of Estaunië's novels will always be recognized. He has never been a popular novelist. Perhaps this is due to the seriousness of his books, or to the fact that their characters are ordinary, every-day people who do not make an immediate appeal to the imagination. Furthermore, the plots of his novels, as far as exterior action is concerned, are simple to the extreme. But in the judgment of discriminating readers, Estaunië's understanding of human nature, especially of the hidden motives of action, wins for him a place among the outstanding contemporary writers of France.

Edouard Estaunië was born in 1862 at Dijon. In this city, the capital of the province of Burgundy, the boy grew up under the supervision of an adored mother and that of a very strict grandfather. He was first educated by the Jesuits whom he was to portray later in *L'Empreinte*. His studies were continued at the Polytechnic School in Paris and at the Ecole des Sciences Politiques. After leaving school, he became an engineer in the postal and telegraph service, director of the Applied School of Postal Service, and then inspector general in the postal and telegraph service. During the first World War he served his country by helping to maintain telegraphic communication between the English and French lines. After the War a task of utmost importance was entrusted to him; he was made president of the liquidations commission in Alsace-Lorraine. In 1923 he was received by the French Academy.

Estaunië himself was a paradox. His educational background and professional career were definitely scientific. For some thirty-five years he served the French government as engineer and administrator. He published scientific books, *Les Sources d'énergie électrique* (1895), and a *Traité pratique de télécommunication électrique* (1904). Yet this was the man who each day stole an

hour or two from a busy life to write and re-write (his style is a polished one) novels essentially spiritual, even mystical, in tone. For in them Estaunié stresses the mystery of the soul, the importance of "the things which are unseen," the force of the hidden depths of being, of which the life we usually reveal to others is but a surface-crust.

This tendency to interpret life in terms of a spiritual philosophy is not so evident in the writer's first works as in his later ones. *Un Simple* (1890) is merely the story of a young man who drowns himself because he has lost confidence in his mother. From the very first, therefore, we do find a theme which weaves in and out of Estaunié's novels—the filial relationship. He is greatly occupied with the disorders which a disturbance of the beauty of this relationship, a lack of complete trust between the persons concerned, can create. One has only to read *Bonne Dame* (1891), where we find an unhappy mother, or *L'Appel de la Route* (1921), in which a father suffers intensely because of a daughter, or *Tels qu'ils furent* (1927), where Aurélie and her mother do not understand each other, to be convinced of this. It would seem as if the novelist's well-known adoration for his own mother had made him especially sensitive to this theme, and hence very competent to deal with it.

L'Empreinte (1895) is interesting not only as a study of the permanent influence of the Jesuit education on the mind of a young man, but also for its autobiographical details, presented however, with reserve. A companion volume to *L'Empreinte*, *Le Ferment* (1899), attacks lay teaching in the lycées of France. In 1908 appeared *La Vie secrète*, whose title is the keynote to the philosophy of the author. His philosophy here needs to be set forth rather fully.

Estaunié has stated constantly that all of us have a secret life which never reveals itself except during a crisis. When it does reveal itself, we are acting from motives which spring from the depths of life itself, not from motives which have been conditioned by the conventions and precepts of society. Thus Mlle. Peyrolles (*La Vie secrète*), under the stress of emotions caused by the thought of the possible loss of her nephew, casts aside the prejudices which have been instilled in her by the Roman Church, and goes to his aid. Her conduct is really astonishing when one thinks of her past life of unquestioning obedience to

the dictates of Catholicism. However, a person under the impulsion of the secret life must of necessity act differently from what people expect. Unexpectedness of action is a characteristic of the inner life. We are really not what we appear. This is the thesis of Estaunié. Thus when our real natures manifest themselves, we seem as strangers to all who have known us. In other words, when we are no longer bound by limitations and inhibitions of various kinds, when we act freely because some vital interest is at stake, we are different beings.

Ici s'arrête l'extérieur: grâce à l'orage l'intérieur allait paraître, si différent de ce que le monde avait pu voir qu'on doutera qu'il s'agisse du même être.¹

In these terms Estaunié gives the reader warning of the change that is to take place in M. Baslèvre, but the latter's actions will surprise his friends.

Of course, when the inner being manifests itself, we do not always act rightly. The secret life is not always good. A person's unexpressed passion may be a very egotistical one, which at its sudden revelation, proves harmful to himself and to other people, or even leaves total ruin in its wake. The coming to the surface of the subconscious life may be compared to a great cataclysm of the earth which destroys an age-old order of things. This is obviously the idea which Estaunié wishes to present when he says:

Ainsi la vie secrète en silence travaille le sol sacré des âmes. Longtemps masquée par la vie coutumière, elle éclate, renverse, sauve ou tue.²

In the novels published after 1908, this is reiterated in every possible way.

In *L'Appel de la Route* (1921), generally conceded to be the novelist's masterpiece, there is a great deal about chance and the part it plays in human affairs. At first we wonder whether the author does not imply that things come about in a hit or miss fashion. The following would lead us to think so:

Dans la vie normale, on va, on vient, on parle; on n'a aucune intention mauvaise, et parcequ'on a passé à droite plutôt qu'à gauche, prononcé un mot au lieu d'un autre, à distance quelqu'un est frappé auquel on ne songeait pas, dont on ignorait même parfois l'existence.³

¹*L'Ascension de Monsieur Baslèvre*, p. 144. (All references are to the Perrin edition.)

²*La Vie secrète*, p. 406.

³p. 4.

Yet as we go on, we find that what we call chance is merely the logical effects of causes unknown to us.

J'ai toujours pensé que si une intelligence humaine était en mesure de percevoir les millions d'aventures individuelles qui s'entrecroisent à une heure donnée, la notion du hasard s'effacerait pour elle.⁴

These lines clearly affirm order in the world-plan or scheme and reveal the author's belief in some directive force. A study of his work as a whole shows that this directive force, for Estaunié, is but the linking of cause and effect in a given environment. That is why he speaks so often of the past and its power. The past with all it implies—traditions, customs, inhibitions—governs us until the moment when the inner life appears and alters the course of destiny.

The inner life in the novels of Estaunié is closely connected with human suffering. In fact, it is usually responsible for this suffering. If we cannot reveal ourselves to others, nor they to us, if we can never understand fully those whom we love best, a feeling of solitude almost overpowering in its intensity envelops each of us. Estaunié constantly shows us that psychological solitude can be a dreadful thing (*Solitudes*, 1917), separating parents from their children, a husband from his wife (*Le Labyrinthe*, 1924). His characters, for the most part, are sad and lonely souls. Small wonder that he has been called the "Novelist of Loneliness."⁵ Solitude, suffering, and silence set the tone of the author's work, which is almost unrelieved in its grayness. And yet he does not leave us wholly to despair. A Christian solution offers itself in *L'Infirmé aux mains de lumière* (1923), where the exquisite beauty of self sacrifice is stressed. Renunciation of self does lead to peace, this story would seem to say; at least there is no peace in egotism.

In spite of the general seriousness of his work, Estaunié was not incapable of gaiety. The first part of *Tels qu'ils furent* (1927), the portion called *L'Aïeul*, proves this conclusively. Here the author succeeds in giving us a charmingly amusing portrait of a debonair aristocrat whose high spirits never abandoned him even in the revolutionary prison. Hence the story throws a somewhat different light on the character of the author. It may

⁴p. 74.

⁵See Bowen, Ray P., "Edouard Estaunié, Novelist of Loneliness," *Sewanee Review*, 1927.

well be that *Tels qu'ils furent*, for the very reason that it is not uniformly sad and serious, will become the favorite of American readers. In addition to the attractions of a jewel of a tale like *L'Aïeul* (it is a unit in itself and was originally published apart from the novel in 1922)*, *Tels qu'ils furent* is interesting for its autobiographical details, for the picture it gives of the Dijon of Estaunié's youth. He paints this picture with a loving hand, evoking for us the proud Catholic bourgeoisie (Royalist in its sympathies) which he knew so well and also the old-world houses and streets with their air of quiet distinction.

Estaunié could render superbly the atmosphere of a small town. He will always be considered an outstanding painter of the French provinces. Although he spent most of his life in Paris, *L'Ascension de Monsieur Baslèvre* (1919) is the only one of his novels in which this city offers the complete background for the action. In the other novels the characters have been in Paris, go there for a short visit, take up their dwelling there just as we take leave of them, or live there only part of the time. Even M. Baslèvre chooses a room right off the Place des Vosges, a square over which the silence of the provinces hovers. It forms a fitting frame for one whose life is so largely made up of silences. The author often places his characters in provincial settings dear to him through childhood and youthful memories. Thus in *L'Epave* (1902), the house of Thérèse was that of his own grandfather. He was familiar also with the plain of Belpech mentioned in *Un Simple*, and with the village of St. Julia, of which he writes in *La Vie secrète*. And of course, his life in Dijon enabled him to depict truthfully the *milieu* he describes in *Les Choses voient* (1913), as well as that of *Tels qu'ils furent*, mentioned above.

Estaunié's most kindly picture of provincial life is to be found in this latter novel however. Like Balzac he is fully conscious of the malicious side of small-town people.⁷ In *L'Appel de la Route* the novelist uses small-town gossip as an integral part of his plot. Villages, as well as their inhabitants, stand aloof, hiding their secrets behind the façades of their houses.⁸ They may appear perfectly indifferent but are in reality unfriendly, actively hos-

*See *La Semaine Littéraire*, 16 décembre.

⁷See *Le Silence dans la Campagne* (1926) and *Madame Clapain* (1932).

⁸See "Voix du Village," *La Revue bleue*, février, 1926.

tile, particularly to the stranger. This fact was experienced by René at Semur, (*L'Appel de la Route*).

Estaunié's *scènes de la vie de province* are in no way so detailed as those of Balzac. Although things do have their place in the work of the later novelist, it is evident that his main concern is with people. And this fits into his conception of the novel, which he defined in these terms "avant tout une histoire qui éveille notre intérêt tout en nous révélant un peu d'humanité."⁹ It is to be feared that the recent sufferings of humanity embittered Estaunié's last years. His life was a magnificent expression of all that we have loved in France.¹⁰

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⁹Personal letter of Nov. 26, 1928. See also Estaunié's article "Le Roman est-il en danger?" in *La Revue hebdomadaire*, Feb. 14, 1925, for this same definition of the novel.

¹⁰Whereas a survey of French literature in the early XXth century by Edmond Jaloux in "Voici" (October 1941) did not even mention Estaunié's name, hopeful signs of a growing interest in this country are worth recording. Cf. F. Balduzberger, "La Littérature française entre les deux Guerres" (Los Angeles, 1941), pp. 167-8; Marjorie H. Isley (who in 1922 published a school edition of "L'Appel de la Route"), "Estaunié's Message," in the "French Review," May 1943, translated as "Le Legs spirituel d'Estaunié" in "La Nouvelle Relève," June 1943.

A DREAM OF LUXURY: THE BOUDOIR IN THE COMEDIE HUMAINE

WHY DOES BALZAC, in whose novels action flows at a very rapid tempo, pause at the beginning of each novel to describe completely and exhaustively the setting in which the action is to take place? Often it seems that the reader is kept champing at the bit at the opening of each novel while the novelist who usually writes so rapidly heaps page upon page of an immense catalog of description: the city, the street, the house inside and out, the costumes and portrait of each character. As has been pointed out, the novelist was thoroughly convinced that this analysis of setting was vital to the understanding of the story and the characters.¹ Among the most rhapsodic of these sometimes highly amusing descriptions of furnishings, is Balzac's lyric word picture of the boudoir. If he exhausted all of his talent for realism in re-creating the sordid atmosphere of a third rate boarding house in telling of the horrible Pension Vauquer, when he comes to describe milady's boudoir, Balzac's imagination produces astoundingly ornate love nests which should arouse the envy of any American *nouveau riche*.

Balzac himself had an inordinate passion for beautiful furniture, and this love for the little objects which are such an intimate part of private life made him doubly interested in describing them. In spite of his crushing debts to friends, merchants, and members of his family, Balzac spent fabulous sums on furniture—he couldn't help it. Buying beautiful things was his vice as opium and alcohol are vices for other men. This mania began in his youth,² and since his was already in debt, naturally his family reproached him. In 1829, after Balzac had failed disastrously in his printing venture, rue des Marais-Saint-Germain, like an irresponsible child he cries out for a new toy; he longs to possess two screens and begs his sister Laure to buy them for him, to distract him from his financial worries:

¹See Ray Bowen, "Balzac's Interior Descriptions," in *PMLA XL* (1925), p. 289.

²For an idea of the disproportionate amount the young author spent on *objets d'art*, rugs, curtains, etc., see Bouvier et Maynial, *Les Comptes dramatiques de Balzac*, Paris, 1938.

Oh, si tu savais, ma bonne soeur, comme je raffole (motus!) de tes deux écrans, et surtout (motus) de la petite table! (motus!) C'est dans mes douleurs un point sur lequel j'arrête ma pensée, comme sur une maîtresse.³

We can see that Balzac needs to have beautiful things surrounding him, he is very sensitive to his environment, and naively shows this sensitivity by pleading that if Laure sends him the screens, they cannot fail to have a good influence on him:

"Songes que, quand j'aurai mes écrans, je ne pourrai plus rien faire de mauvais."⁴

Three days later, the young author has to answer the reproaches of this very sister who could not refrain from pointing out that it was not scrupulously honest to owe money to creditors and at the same time to own such beautiful and expensive furniture. Balzac excuses himself weakly, saying he has bought these furnishings as an investment:

"Ma pauvre mère accuse mon luxe. Tous les meubles que j'ai m'appartenaient avant ma catastrophe, à l'exception du corps de bibliothèque, et de la reliure des livres."⁵

Eight years later, his poor mother, having pawned everything she owned, asks her son for bread, and suggests that his protestations of poverty are not in keeping with his luxurious clothes, jewels and furniture:

... tout ce que j'avais de précieux est au Mont-de-Piété, que je suis enfin arrivé au moment où il faut que je te dise: Mon fils, du pain ...

Mon fils, puisque tu as pu faire face à des amis Sandeau, des maîtresses, des montures de canne, des bagues, de l'argenterie, des ameublements, ta mère peut alors, sans aucune indiscretion, réclamer sa promesse.⁶

But all this was nothing compared to the full frenzy of Balzac's extravagance which burst forth after the death of Count Hanski in 1841. Now the novelist dared hope to marry the wealthy

³*Letters to his Family*, edited by Walter Scott Hastings, p. 70.

⁴*Ibid.*

⁵*Ibid.*, p. 71.

⁶*Letters to his Family*, p. 164.

Eva Hanska, and of course he must prepare a setting worthy of his rich bride, particularly since she would have enough money to pay all the bills! In addition, to add fuel to the flame, Mme. Hanska shared Balzac's passion for collecting, and had herself a magnificent collection of paintings and art treasures. On their trips together, the countess and the novelist went to countless shops and antique dealers. By 1845, Balzac had a fine collection of his own which included a set of Florentine furniture which had belonged to Catherine de Medici, valued at 60,000 francs.⁷ On his frequent trips to meet Mme. Hanska during the years before their marriage, the novelist spent most of his time looking for bric a brac or paintings, in the fashion of an American millionaire going through Europe. He wrote from Rome in 1846 where he had joined the Polish countess:

Je cherche des tableaux à bon marché . . . et je voudrais trouver des Hobbéma et des Holbein pour quelques sous, car je poursuis, avec acharnement, l'oeuvre de mon mobilier. Nous avons eu à Rome un Sabastien del Piombo, un Bronzino.⁸

During the last two years of his life, Balzac's letters to his mother from Russia are lengthy inventories of furniture. He was at last on the point of getting married and was preparing his house, rue Fortunée for the home-coming of the bride. Since he was in Russia, negotiating the marriage which turned out to be a very ticklish affair, he charged his seventy-year-old mother with countless errands, orders to furniture merchants, servants, and decorators. Not a detail is forgotten. Curtains, rugs, clocks, Sèvres vases, consoles, bookshelves, chairs, jardinières, locks, bells—everything is there in the letters. His mother, infected by the contagion of this mania, suddenly forgets her complaints, her old age and her rheumatism, and galvanized with new energy, she writes back at equal length about her errands to the various

⁷"Aussi, à la fin décembre, a-t-il acheté l'antiquaire Dufour ces fameux meubles florentins que Gozlan a décrits, qui vont faire jaser tous les désœuvrés de la capitale, et dont l'écrivain lui-même parle dans ses lettres pendant plusieurs années" Bouvier et Maynial, *op. cit.*, p. 377.

⁸*Letters to his Family*, p. 194. The final result of this long quest for beautiful furniture is excellently described in Paul Jarry, *Le Dernier logis de Balzac*, Paris, 1924. Here each room of his large and palatial home is described, and from the contents, one would imagine the house belonged to a member of the wealthiest aristocracy.

merchants, her battles with the servants, her painstaking care of "ta belle maison." Madame Balzac, Madame Hanska, her daughter Anna, and Balzac himself are all victims of this collecting mania. No wonder the collection of Pons is described with such verve!

Balzac felt that he had to have beautiful objects around him to stimulate him, to evoke in him the mood of artistic creation. The sight of beautiful objects of art, of lovely drapes and oriental rugs aroused the proper emotion in him; he could not endure living in poverty or in bourgeois mediocrity.

This is the reason the boudoir in the *Comédie humaine* must be exactly right for the setting of love. Love must have the proper background, or it cannot develop. In a cottage or a garret, love is neither poetic nor amusing; it is sordid and degrading. Love demands luxury, just as a jewel demands a beautiful setting to shine forth in its loveliness. One of the finest advantages of wealth is that it permits the emotions to develop in all of their most delicate refinements:

L'opulence a de beaux priviléges, et les plus enviables sont ceux qui permettent de développer les sentiments dans toute leur étendue, de les féconder par l'accomplissement de leurs mille caprices, de les environner de cet éclat qui les agrandit, de ces recherches qui les purifient, de ces délicatesses qui les rendent encore plus attrayants . . . si vous éprouvez quelque plaisir à voir une nappe damassée éblouissante de blancheur, un couvert de vermeil, des porcelaines d'une exquise pureté, une table bordée d'or riche de ciselure . . . pour être conséquent, vous devez alors laisser la mansarde en haut des maisons, les grisettes dans la rue; abandonner les mansardes, les grisettes, les parapluies, les socques articulés aux gens qui paient leur diner avec des cachets; puis vous devez comprendre l'amour comme un principe qui ne se développe dans toute sa grâce que sur les tapis de la Savonnerie, sous la lueur d'opale d'une lampe marmorine, entre des murailles discrètes et revêtues de soie, devant un foyer doré, dans une chambre sourde au bruit des voisins, de la rue, de tout, par des persiennes, par des volets, par d'ondoyants rideaux.*

Balzac carries out this idea all throughout the novels of the

**Ferragus*, p. 69.

Comédie humaine. Each time his heroes are caught in the delightful toils of love, it is in a setting of Oriental voluptuousness; a luxurious room of which the walls are hung with silk or velvet, the floors covered with thick Persian rugs, all dimly lighted by exotic lamps.

To create the proper atmosphere pleasing to the senses, it is the walls and curtains which are most important.¹⁰ The lovely, innocent (as yet) Comtesse de Vandenesse has her boudoir done in blue velvet, and her curtains are of blue cashmere.¹¹ The most peculiar feature of this room was the ceiling of which the cloth was fastened into knots of pearls:

"Le plafond en soie bleue étoilé de cachemire blanc dont les longues bandes plissées retombent à d'égales distances sur la tenture, agrafées par des noeuds de perles."¹²

Florine, Mme. de Vandenesse's rival, an unashamed inhabitant of the demimonde, decorated her bedroom with violet curtains; her ceiling was also draped in white cashmere and violet satin.¹³ Coralie, also of Florine's profession, had the advantage of being kept by a silk merchant and thus could hang her walls with the finest silks.¹⁴ Passionate Paquita Valdes whose ardent temperament called for bright colors, lived in a room where the ceiling was draped with red cloth.

The rugs in these "paradieses" were either Belgian, as was Mme. de Vandenesse's, or Persian, fine as a cashmere shawl, as the ones which covered the floor of Paquita's boudoir, and that of the room where Valérie Marneffe and the errant husband Wenceslas had their rendez-vous. Balzac's description of their refuge from the world shows Valerie's character and her understanding of the importance of decoration. In order to bind Wenceslas to her all the more strongly, she furnished this little room with great care:

¹⁰This is true for the furnishings of all Balzac's interiors. "His philosophy of furnishings suggests that of Poe, who says, 'the color of the curtains and their fringe appear everywhere in profusion and determine the character of the room.' In fact there are comparatively few of Balzac's rooms concerning the description of which this would not be true." Ray Bowen, *loc. cit.*, p. 291.

¹¹*Une Fille d'Eve*, p. 67.

¹²*Ibid.*, p. 68. It is descriptions like this which make one question Balzac's taste. Is this not suggestive of the Hollywood harem?

¹³*Une Fille d'Eve*, pp. 118-119.

¹⁴*Grand Homme de Province à Paris*, p. 194.

Le paradis loué au comte Steinbock avait été tapissé de perse. La froideur et la dureté d'un ignoble carreau rougi d'encaustique ne se sentait plus aux pieds sous un moelleux tapis. Le mobilier consistait en deux jolies chaises et un lit dans une alcôve. On voyait, envoyés sans doute par Valérie, un bon fauteuil-ganache à côté d'une chauffeuse, et une jolie commode en bois de rose avec sa glace bien encadrée en style Pompadour. Une lampe au plafond donnait un demi-jour accru par les bougies de la table et par celles qui décorent la cheminée.

Ce croquis peindra, *urbi et orbi*, l'amour clandestin dans les mesquines proportions qu' imprime le Paris de 1840.¹⁵

Next in importance for Balzac are the various ornaments: bric à brac, lamps, vases, jardinières, candlesticks—all the objects which give a room the personality of the owner. The dim lighting of the boudoir, conducive to thoughts of love, comes from exotic lamps or golden candelabra. Paquita's candelabra and clock are both of white and gold marble. In the bedroom of the Comtesse de Vandenesse hangs a beautiful silver lamp, "ornée de turquoises et suspendue par trois chaînes d'un beau travail."¹⁶

The fragrance of rare flowers will add to this atmosphere pleasing to the senses. The Duchesse de Carigliano posed like a "statue antique" among rare flowers in Sèvres vases.¹⁷ The Comtesse Adam whose uxorious husband longs to satisfy her every whim has a whole hot house full of flowers which give forth perfumes of the tropics. Coralie chose flowers which, piquantly enough, arouse ideas of purity: "Partout des jardinières merveilleuses montraient des fleurs choisies, de jolies bruyères blanches, des camélias sans parfum. Partout vivaient les images de l'innocence."¹⁸

¹⁵Balzac has an especial passion for rugs: "Balzac aime tellement les tapis qu'il continue à en faire poser chez ses amis; naguère, c'était chez Mme. de Berney; maintenant, il offre à Werdet, une belle carpette de seize pieds sur treize" Bouvier et Maynial, *op. cit.*, p. 189.

¹⁶*Une Fille d'Eve*, p. 67.

¹⁷*La Maison du Chat qui pelete*, p. 60.

¹⁸Nothing can better illustrate Balzac's love for flowers than the letter he wrote to his mother asking her to prepare his home for the bride he was bringing home from Russia. He wants flowers to create just the right atmosphere for Madame Honoré: "Je voudrais que madame Honoré trouvât la maison dans sa plus belle parure, et qu'il y eût de belles fleurs dans toutes les jardinières . . .

Unlike the drawing room, the boudoir is not the place for a welter of ornaments, and so Balzac must restrain himself in his lavish use of them. On Coralie's mantelpiece the novelist mentions "des plus couteuses bagatelles." In *La Fausse Maîtresse*, however, Balzac's fancy runs riot:

L'amour ne saurait où se poser parmi des travailleuses sculptées en Chine, ou l'oeil aperçoit des milliers de figures bizarres fouillés dans l'ivoire, des coupes de topaze brûlée montées sur un pied de filigrane : des mosaïques qui inspirent le vol : des tableaux hollandais . . . des statuettes, des devants de bahuts pour boisseries . . . Tel est un boudoir en 1837, un étalage de marchandises qui divertissent les regards comme si l'ennui menaçait la société la plus remueuse et la plus remuée du monde.¹⁹

Furniture, which to art historians seems most important in characterizing a period has very little importance in Balzac's descriptions of the boudoir. Valerie Marneffe and Coralie both have furniture of *palissandre*. In Valerie's room is a *dunkerque*, a sort of cabinet with open shelves. The prudish Mme. de Granville, who drives her husband into the arms of another woman by her coldness, furnishes her room in austere furniture of the school of David. "A cette époque, l'école de David arrivait à l'apogée de sa gloire, tout se ressentait en France de la correction de son dessin et de son amour pour les formes antiques."²⁰ Mme. de Granville's frigid personality is clearly revealed in these furnishings—how could a modest and chaste wife imagine soft divans or luxurious Oriental rugs, "Mais comment une jeune fille accoutumée à une vie austère aurait-elle pu concevoir des voluptueux divans qui inspirent de mauvaises pensées, ces boudoirs élégants et perfides où s'ébauchent les péchés!"²¹

Of all pieces of furniture, for Balzac the divan is most im-

Voici ce qui doit être garni: 1° la jardinière de la première pièce; 2° celle du salon en japon; 3° les deux de la chambre en coupole; 4° de petites bruyères du Cap dans les deux petitissimes jardinières de la cheminée de la pièce grise en coupole; 5° les deux grandes jardinières des deux palliers (*sic*) de l'escalier; 6° de petites bruyères dans les deux bols montés par Feuchères.

Je ne sais pas si Grohé a fini la jardinière . . . Si elle est prête (elle se place entre le meuble à écrire et l'armoire en marqueterie) il faudra la garnir de belles, belles fleurs" *Letters to his Family*, p. 446.

¹⁹p. 12.

²⁰*Une Double Famille*, p. 275.

²¹*Ibid.*, p. 276.

portant—in fact Balzac glorifies it as much as Crebillon! The Duchesse de Carigliano stretched out voluptuously on an ottoman (not a footstool, but an Oriental divan) of green velvet, in the center of a semi-circle. This is similar to the famous divan in the boudoir of the *Fille aux Yeux d'or*. The most astounding feature of Paquita's room in that novel was its chape; half of it is a perfect crescent all along the side of which there is an immense Turkish divan of white cashmere:

Le fer à cheval était orné d'un véritable divan turc, c'est à dire un matelas posé par terre, mais un matelas large comme un lit, un divan de cinquante pieds de tour, en cachemire blanc, relevé par des bouffettes en soie noire et ponceau, disposées en losanges. Le dossier de cet immense lit s'élevait de plusieurs pouces au-dessus des nombreux coussins qui l'enrichissaient encore par le goût de leurs agréments.²²

That this rather startling interior decoration was not a purely fantastic dream of escape from a drab world is attested by the fact that Balzac was here actually describing his own room where he played the role of Don Juan to the lady of the moment. It was prepared in 1834 for the beautiful English woman, the Comtesse Guidoboni-Visconti, "voluptueuse et énigmatique."²³ Turkish furnishings were quite in fashion, for the Orient was *à la mode*. The *Orientales* of Victor Hugo was published in 1829; the war of Greek independence was still fresh in the minds of the French.²⁴

But the boudoir most representative of the latest fashion was the Gothic room; romanticism had brought the middle ages into fashion. The walls and ceilings of a Gothic room were of heavy wood like those of a medieval castle, and the windows, even in a boudoir, were of stained glass. Feodora, the lady of fashion in *La Peau de Chagrin* had such a room:

Dans un boudoir gothique dont les portes étaient cachées

²²*La Fille aux yeux d'or*, p. 381.

²³And never paid for, of course. "On y retrouve le divan . . . les jardinières d'acajou, les tentures, dont Balzac jouissait à crédit rue Cassini" Bouvier et Maynial, *op. cit.*, p. 176.

²⁴It was not only Balzac who furnished his room thus. Oriental divans were in style: "D'énormes divans, en forme de haricots sont tendus d'étoffe jusqu'à leur soubassement et une dizaine de coussins, brodés de stricts galons, indiquent la place des nombreux occupants" Jacques Robiquet, *L'Art et le goût sous la Restauration*, p. 114.

par des rideaux en tapisserie, les encadremens de l'étoffe, la pendule, les dessins du tapis étaient gothiques; le plafond formé de solives brunes sculptées, présentait à l'oeil des caissons pleins de grâce et d'originalité, les boiseries étaient artistement travaillées, même les croisées dont les vitraux étaient coloriés et précieux.²⁵

In writing his descriptions of interiors, Balzac was consciously acting as the historian of his period; he had set as one of his goals to record life in France during the first half of the nineteenth century. That is why he is careful to note the date of each novel (and we have seen that several times he notes the date of the boudoir furnishings) and to make the costumes and settings historically accurate.

But more than a historian, Balzac is a creative artist whose great characters are of no particular period but possess that universality transcending change. The settings of the novels from this viewpoint are primarily designed as a background for character and as such will reveal the personality of those who live in them. In addition, the milieu will have an important effect upon the personalities and the actions of the characters. The boudoir, of course, is a stylized setting and its luxurious furnishings are congruent with the type of woman who possesses them and who chose them to inspire thoughts of love. Almost all the boudoirs described are those of courtesans, or of ladies of the idle aristocracy—between which types it is sometimes difficult to distinguish in the *Comédie humaine*. As Balzac said in speaking of Mme. de Granville's room, a virtuous wife would be incapable of furnishing a boudoir *à la mode*. As soon as one steps over the threshold of such a room, even though the mistress of the house is not there, her character can be read by the furniture she has chosen. This setting, through the emotional atmosphere it creates, has a dynamic influence on the drama of the novel. A warm, cosy room hung with rich, silken drapes and covered with thick Persian rugs, is conducive to the softer emotions; thoughts of struggle and conflict vanish; the world is shut out.

Other great writers have imagined a Utopia, a spot in this

²⁵*La Peau de Chagrin*, p. 115. For a full description of the craze for Gothic furniture, see Louis Maigron, *Le Romantisme et la Mode*. He cites a passage describing a bed-room: "La chambre à coucher est tendue en damas bleu, et meublée d'un lit à baldaquin, d'un prie-Dieu, de six fauteuils et de deux magnifiques bahuts, le tout en bois d'ébène admirablement sculpté" p. 109.

world where man finds happiness. For Rousseau, Chateaubriand and the Romantic poets, this Utopia would come when man was alone with Nature, in the mountains or the forest. For Balzac, the *Invitation au Voyage* would be to a luxurious boudoir, furnished not with "meubles polis par les ans," but in the latest fashion with precious *objets d'art*, draped with heavy silks and velvets—and with a beautiful lady before the golden hearth. But, to be sure, the luxurious setting is fully as important as the lovely lady. Take her into a cheap boarding house, permeated by the smell of cabbage—lo! how quickly all exalted passion will vanish! For the emotions must have refinement and luxury to develop fully, just as Balzac needed beautiful furniture about him to inspire in him a mood of literary creation.

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A NOTE FROM THE EDITORS

For a number of issues past it has been the custom to publish in *The Forum* a section entitled Notes and News. As far as the Notes are concerned the material may be supplied by the editorial staff from information received from various sources, such as publishing houses, universities, libraries, and so forth. The items of news are another matter. They depend entirely on the subscribers to *The Forum*: teachers in high schools, colleges, and universities. We would appreciate it if any of you who has had some interesting experience in the classroom, or has devised a new method for teaching subject matter at the various levels, or has any ideas on new methods of teaching foreign language and life, would send such material to the editors of *The Forum* at the University of California at Los Angeles, care of Professor Charles Speroni, Assistant Editor.

Heretofore *The Forum* has limited itself to publishing articles dealing only with foreign languages and literatures, book reviews, and other similar material. We are wondering whether a type of article which deals with neither language nor literature but does deal with political, social and geographic elements of Latin American countries would be of interest. If this idea appeals to you or if it does not we should like you to drop us a card giving your opinion.

TWENTY-THREE UNPUBLISHED LETTERS OF MME DE LAMARTINE

BY NATURE RETIRING, Mme de Lamartine showed little desire to seek a place of prominence in the social and literary circle of her day. Nor have literary critics, preoccupied with the prose and poetry of her husband, seen fit to lift her from the semi-obscurity which she had chosen for herself. Then too, overshadowed by the romantic figures of Elvire and Graziella, she has been neglected by biographers who, quite understandingly, mention even her marriage not as a part of her life, but of Lamartine's. If she is remembered at all, it is chiefly as the patient secretary to an aged poet.

The paucity of material about her is immediately apparent. True, Charles Alexandre, Lamartine's secretary, paid tribute to her courtesy, kindness and quiet courage in *Mme de Lamartine*,¹ the most extensive treatment of her life yet published. Moreover, Henri de Lacretelle devoted a generous part of his *Lamartine et ses amis*² to her, but more recent recognition has been limited to a few, scattered articles. Charles Fournet in "Le Mariage de Lamartine et l'abjuration de Marianne Birch"³ treated the one event of her life which has most appealed to scholars, as did M. Nicolle in "Le Contrat de mariage de Lamartine."⁴ Maurice Wolff, in his first article on the Lamartine family, included her along with Valentine de Cessiat and Lamartine's mother in "Les Trois Anges gardiens de Lamartine,"⁵ and later gave her more prominence in "La Femme de Lamartine."⁶ And finally, Chesnier du Chesne descended into the realm of trivia to write on "Un Dessein de Mme de Lamartine pour les Mystères de Paris."⁷ In all of these she is depicted as the consort of a great man, "ange austère du devoir et de la résignation."⁸

¹Paris, Dentu, 1887.

²Paris, Dreyfous, 1878.

³*Figaro*, 20 septembre 1930.

⁴*Le Temps*, 2 juin 1930.

⁵*Revue Bleue*, 27 août 1926.

⁶*Id.*, 3 septembre 1927.

⁷*Revue de l'Art*, janvier 1931.

⁸Maurice Wolff, "La Femme de Lamartine," *Revue Bleue*, 3 septembre 1927, p. 572.

Even less attention has been paid to Mme de Lamartine's friends and acquaintances. More particularly, curiosity has not prompted scholars to inquire into the Lamartine-de Jussieu relationship partly because the *Correspondance* of Lamartine contains but three letters to the de Jussieus.⁹ The first, written December 19, 1813, to Laurent de Jussieu, *aide-naturaliste*, discusses the beginning of Lamartine's acquaintance with the young scientist and adds that he is enclosing a copy of "Souvenir" for Laurent's approval. The second, dated five years later, October 13, 1818, concerns *Saül*. Lamartine, eager to have Talma play the lead in his tragedy, wrote Laurent asking him to read the play to the committee of judges. Two months later, on December first, he advised Laurent to return to writing and compose "quelques-uns de ces chants tendres et faciles, qui sont . . . comme la prière, *la respiration de l'âme*."¹⁰ There the published correspondence between the two ends though obviously their friendship continued for, in February 1825, Lamartine wrote from his post in Florence to his superior, the Duc de Montmorency, in regard to his own advancement and did not hesitate to ask a favor for Laurent. Would His Excellency, he politely proposed, be so kind as to consider M. de Jussieu as a tutor for the Prince de Bourgogne? Genoude he suggested as a reference.

Written between 1835 and 1862, the twenty-three letters that follow throw more light on the Lamartine-de Jussieu relationship. What had seemed an acquaintance of a few years now appears a life-long friendship. Thus another gap in Lamartine's biography can be partially filled and a few more facts brought to light about a man whose reputation a pious niece had attempted to protect by ruthlessly editing his letters. More knowledge is gained of the latter years of Lamartine's life, years of bitter poverty during which pot-boilers had to be hastily turned out to pacify grumbling creditors. And lastly, Lamartine is described in words that had not first filtered through his own extremely subjective mind.

In these letters we see Mme de Lamartine's own personality in the foreground; for once she lives an existence not entirely bound up with that of her husband. The people of whom she

⁹*La Correspondance de Lamartine*, 5 vols., Furne, Hachette, Jouvet, Paris, 1873-75, I, civ, clxiv, clxix.

¹⁰*Id.*, II, clxix, pp. 273-75.

writes are, with few exceptions, her friends more than those of Lamartine. She has her own interest, charity, her own hobby, painting. Like so many others, Mme de Lamartine writes frequently and almost neurotically of her illnesses. Her likes and dislikes, her hopes and despairs, tend to give reality to her character and to bring her out of the shadow of the distinguished poet who was her husband. She becomes a person in her own right.

I

[The winter of 1835]

Madame de Jussieu
rue du Regard 14
Ma chère amie

Mr. de L. me charge de vous proposer une petite soirée pour demain qui pourra amuser vos aimables enfans. Il a pris une loge pour les Bédouins² et vous prie d'aller l'occuper en attendant qu'il vienne vous y rejoindre. Cécile³ sera mise sous votre protection si vous avez la bonté de la prendre en passant ou bien je vous l'enverrai à tems, comme vous voudrez.

Vous comprenez, ma chère amie, que je ne puis pas être de ces parties-là, mais vous me dédomagerez en passant la soirée avec moi une autre fois.

Cécile vous embrasse ainsi que moi.

bon soir

La loge est pour demain, *jeudi*, ce qui sera aujourd'hui quand ceci vous arrivera. C'est pourquoi je répète que c'est pour jeudi. Je vous enverrai le billet de la loge quand je l'aurai reçu ou bien Cécile en sera chargée.

[no signature]

[On back of letter]. Il y a 6 places: vous 4; Cécile et Alph[onse].

¹The letters have been transcribed as written by Mme de Lamartine. No effort has been made to correct or alter her spelling.

²Presumably *Les Bédouins en Voyage*, a spectacle consisting of Arabic music, dancing and jugglery which enjoyed great popularity at the Porte-Saint-Martin and Odéon theaters from November 14, 1835 to January 10, 1836. Having just made a lengthy trip to the Orient, Lamartine was interested in the subject matter of the play.

³A daughter of Mme de Cessiat, Lamartine's sister; her twin, Alphonsine, was later to become the wife of Charles de Jussieu.

II

[Before January, 1837]⁴

Madame de Jussieu
 rue du Regard 14
 Ma chère amie

Après vous avoir priée de venir ce soir, il faut que je vous prie maintenant de ne *pas* venir.

Alphonse a un rhume de poitrine qui me force à fermer la porte pour l'empêcher de parler. Hier il allait mieux. Ce soir il a eu du monde ; il a parlé et toute la nuit n'a été qu'une *crise*. Ce matin il est extrêmement souffrant et il faut *absolument* un *silence absolu*. J'en suis peiné et contrariée au possible, mais après l'avoir vu si malade de la poitrine il y a dixhuit mois, on ne saurait prendre trop de précautions. A revoir donc dès qu'il sera mieux.

Je n'ose vous proposer de m'envoyer vos enfans. Cela me ferait pourtant *bien plaisir* à quelque heure que ce soit du jour ou du soir, car il y a un petit gâteau des rois que mes nièces comptait sur le plaisir de manger avec eux, et la petite Cécile a une forte inflammation à l'oeil qui l'empêche de sortir ou de se divertir à lire ou à travailler, de sorte qu'elle est un peu triste. Je laisse cette considération à votre bonté. Je suis très souffrante moi-même et j'ai le contrecoup de la maladie d'Alphonse.

Adieu

[no signature]

III

[Before February, 1837]⁵

Madame de Jussieu
 rue du Regard 14
 Ma chère amie

Je crains de perdre le beau moment des serres si je tarde

⁴The change in Mme de Jussieu's address in February, 1837 (letter VI) to 7, rue de l'Ouest, seems to indicate that the letter was written prior to that date. The reference to the *gâteau des rois* thus gives us the latest possible date of January, 1837.

⁵Cf. note 4. All letters to the *rue du Regard* are grouped together as being written prior to February, 1837.

davantage à y aller. Pouvez-vous y venir demain? Je sens bien que vos enfants ont leurs études mais si vous ne pouvez y venir tous, donnez moi ou Charles ou Laure à deux heures. Je raccourcirai la leçon de Cécile afin qu'elle soit prête à ce heure-là aussi, et nous ferons cette promenade escortés de deux messieurs de mes amis. Vous laisserez *il* ou *elle* dîner avec moi, et vous viendrez le soir les chercher. C'est notre samedi, auquel vous n'êtes pas venue dernièrement. Qu'en dites-vous?

Votre affec.

M. E. de L.

M. de D'anse me prie de lui prêter mon portrait. Pouvez-vous me le rendre?

IV

[Before 1837]

Madame de Jussieu
14 Rue du Regard

Je serai à vos ordres vendredi, ma chère amie, très reconnaissante de toutes les peines que vous vous donnez pour me sortir de ma sauvagerie.

Maintenant, comme je sais que vous êtes bonne et charitable, j'ai à vous parler d'une pauvre personne qui a besoin qu'on s'occupe d'elle. C'est une gouvernante qui fait vivre une mère de 80 ans de son travail et qui, faute d'ouvrage, est dans un besoin affreux. Voici ce qu'il faudrait pour la tirer d'affaire—quelques petites filles comme pensionnaires externes qui viendraient apprendre l'histoire, la géographie, le calcul, la broderie, etc. Ou bien deux ou trois familles où elle irait elle-même donner ces leçons pour une modique rétribution comme 15 à 20 fr par mois. Elle écrit très bien de petits ouvrages pour l'éducation, et si elle pouvrait avoir un peu de tranquillité d'esprit pour le pain quotidien, elle publierait 1 ou 2 vol. qui lui donneraient du bien être.*

*Mme de Lamartine was extremely interested in the education of young girls. In 1843 she published anonymously an *Explication familière des vérités de la religion* for the use of her school at Saint-Point. Later, in 1860, when the young girls had grown up, she wrote a second volume dealing with the formation of a Catholic morality for young women. This time she acknowledged her work by using her initials, MEDL.

Elle a près de 40 ans, est fort respectable et bien recommandée par l'Evêque de Nancy. Mais il a si souvent payé son loyer qu'elle n'ose plus lui demander les secours dont elle a le plus *pressant besoin*. Elle demeure rue de Sèvres. Ainsi ce serait dans votre quartier, si vous pouviez lui trouver quelques élèves. Elle s'appelle Mlle Elixé Brun,⁷ rue de Sèvres no 6. Elle va changer de logement pour en prendre un moins cher, mais il est dans la même rue. Chère amie, si vous pouvez l'aider à quelque chose, elle vous en bénira et, moi, je me réjouirai de l'efficacité de ma recommandation, car, hélas, je ne sais à qui l'adresser. Je vois si peu de monde.

Adieu, mille amitiés

M. E. de L.

Quand vous aurez une permission pour moi, j'irai au Jardin des Plantes pour voir les serres.

V

Monceaux 19 oct.

[Before February, 1837]⁸

Madame de Jussieu
rue du Regard 14
Paris
Ma chère amie

Je viens solliciter votre bienveillance pour Mr pernot auquel nous nous intéressons beaucoup. Il a exécuté un tableau du vieux Paris au quinzième siècle vu de la Tour de Nesle, et tout son désir est qu'il soit acheté par le Préfet de la Seine et placé à l'Hôtel de Ville. Si Monsieur de Jussieu veut bien favoriser cette juste prétention, il nous fera bien plaisir.*

⁷Mlle Elize (or Elizabeth) Brun's first published work, *Alphonse et Philippe ou Bonté de coeur et jalouse*, Gaume frères, Paris, 1837, appeared with many others of her thirty-odd books in the *Bibliothèque morale de la jeunesse*. As she had published nothing when Mme de Lamartine wrote the above, the letter antedates 1837.

⁸Cf. note 5.

*This picture was probably not purchased for the Hôtel de Ville. Dr. Sachs, Director of the Fogg Museum, wrote to the authors that "François Alexandre Pernot (1793-1865) is known to have done many scenes of old Paris. He did eighty sketches representing Paris from the fifteenth through the eighteenth century. If the painting was bought by the Hôtel de Ville it may have perished in the fire of 1871, but we can find no records in sales catalogues of such a sale."

Je suis charmée de cette occasion de vous demander de vos nouvelles car depuis le retour de M. de L. de Paris je n'ai plus moyen d'en avoir. Il m'a bien parlé de vous et de votre bonne et amicale acceuil. Maintenant que faites-vous? Et que font vos charmants enfants?

Le Conseil Général a beaucoup occupé mon mari. Il y a eu de grands succès de parole et d'improvisation et la ville de Mâcon a crue lui devoir une si vive reconnaissance que les jeunes gens avec la musique de la garde nationale sont venus ici lui donner une sérénade un soir, au sortir d'un diner que nous donnions à une vingtaine de personnes. Maintenant Alph se livre à la poésie, et ce matin il a écrit cent dix vers avant déjeuner qui m'ont fait pleurer à en avoir mal à la tête. Je ne sais s'ils produiront le même effet sur d'autres. Il y a des cordes qu'il suffit d'effleurer pour les faire vibrer chez moi jus-qu'à la torture. Cependant, je crois qu'ils seront sentis même par les heureux.

Adieu, ma chère amie, écrivez-moi et ne me laissez pas oublier par vos enfants ni même par votre entourage intime. Je tiens à conserver une petite place dans tous vos souvenirs.

Nous avons longtems espéré que M. de Ste Beuve serait venu nous voir et qu'il aurait écrit quelques pages sous l'ombre de nos bois. Il ne pouv [ait pas] trouver une solitude et une liberté plus favorable au travail. Nous n'aurions réclamé que ses moments de délassement, ses moments perdus, pour alimenter nos longues heures de causeries.

Nous avons eu M. de Cazalès, M. de Jouenne, l'abbé Coeur et quelques autres qui ont, je crois, emportez une impression douce et sympathique pour nos montagnes. Je voudrais bien vous y voir! Peut-être qu'une fois cela deviendra possible!

Adieu, Votre affec

M. E. de L.

Monceaux, 19 oct.

Nous alons demain à St. Point

VI

11 février 1837

Madame de Jussieu
No 7 rue de l'Ouest
près la rue Vaugirard
Paris
Ma chère amie

Il ne faut point remettre si loin que samedi prochain le plaisir

que vous nous promettez de venir nous voir et nous présenter M. Ducaisne.¹⁰ J'avais indiqué samedi passé comme le premier jour qui se présentait mais ce n'est point un jour exclusif. M. de L. n'est pas dans le cas de sortir encore quoique mieux. Ainsi tous les jours nous sont bons pour vous voir. J'espère même qu'il ne sortira guère cet hiver et que nous aurons tous les soirs quelques amis en très petit nombre mais très habituellement. Du moins pour moi qui ne sort jamais, c'est bien à désirer. Venez donc le plus tôt que vous le pourrez et dites-moi que vos gripes vont bien et n'y mettrai pas obstacle.

A revoir et mille amitiés

M E de Lamartine

VII

Mâcon, 10 nov. 1837

Madame de Jussieu
7 rue de l'Ouest
quartier de Vaugirard
Paris
Ma chère amie

Puisque vous avez la bonté de parler de moi quelque fois avec M. Du Caisne vous aurez appris presqu'au moment où vous m'écrivez la malheureuse termination de la maladie de ma pauvre Sally.¹¹ Mais vous comprendrez à peine tout ce que j'ai perdu en perdant cette excelente fille qui m'était si attachée. Il faut avoir souffert autant que moi pour sentir combien je tiens à une affection vraie de quelque part qu'elle me vienne, et, dans ma maison autour de moi à toute heure, cette femme, seule reste de mon païs et de mes jeunes souvenirs, m'était plus précieuse que je ne saurais le dire. Elle avait en outre une activité, une bonté et une sureté dans son service que je ne remplacerai jamais.

Voyez donc comme je retombe sur moi-même lorsque je ne prennais la plume que pour vous féliciter de la belle nomination de M. de Jussieu.¹² Vous jugez quel part j'ai pris aux journaux

¹⁰Henri Decaisne (Bruxelles, January 27, 1799—Paris, October 17, 1852) was to become Mme de Lamartine's art teacher. His brother Joseph, a botanist, had introduced him to Mme de Jussieu.

¹¹Mme de Lamartine's English maid died during an epidemic of fever at Saint-Point.

¹²M. de Jussieu had just been nominated deputy from Paris.

tous ces jours-ci cherchant toujours son nom le premier. Ici nous avons plaisir et peine dans les nominations de M. de L. Les deux nominations dans son païs, qui était chose *incroyable*, ne se présentant pas, et refusant obstinément tout engagement envers le gouvernement, envers l'opposition, et envers les commettants, le mettent dans la nécessité, à *peu près*, d'opter pour Mâcon.¹³ Et cependant si vous pouviez lire les lettres du Nord,¹⁴ ou sur 328 votants il a eu 328 suffrages, *unanimité* entière, vous en seriez attendrie et vous jugeriez ce qu'il doit coûter de renoncer à représenter un païs si dévoué à Alph. personnellement. Malgré des opinions souvent tranchées et toujours très divergentes on sera désolé dans le Nord. Ce n'est pas une phrase, c'est la faible expression de la vérité. Adieu, chère amie, j'écris très à la hâte parce que je ne veux pas qu'un courrier parte sans vous porter signe de ma vraie amitié.

M. E. de L.

Mille souvenirs à M. du Caisne
Nous serons à Paris, je l'espère, vers
le 20 Xbre.

Monceau
Vendredi

VIII

[December 1837]

Madame de Jussieu

Mille remerciements, chère amie, mais nous dinons en famille chez les Pernetty¹⁵ et il n'y a pas moyen de faire autrement. Et pour vous consoler je vous dirai que j'ai vu le domino noir.¹⁶ Ainsi, n'ayez pas de regrets. Je m'occuperai de l'affaire de M. de Grinad mais je ne répond pas de M. de L. qui a bien des

¹³Lamartine viewed this choice without pleasure. Although President of the Conseil Général of Mâcon, he was unpopular with that body and consequently his influence was insignificant. Lamartine realized that this antagonism would culminate in the misrepresentation and thwarting of his plans with the result that his prestige in the Chamber and the country at large would suffer. However, on January 15, 1838, he finally chose to represent Mâcon.

¹⁴Dunkerque.

¹⁵The Vicomte and Vicomtesse de Pernetty were cousins of Lamartine.

¹⁶Probably a reference to *Le Domino Noir* of Scribe, a three-act comic opera set to music by Auber. The opera was first produced December 2, 1837. The letter, therefore, is probably of the same month.

demandedes à faire et qui vient de réussir pour M. de Ferrière[s], attaché à Madrid.¹⁷ Il n'oserait peut-être pas recommencer de sitôt.

Adieu, à revoir
[no signature]

IX

[April, 1838]

Madame de Jussieu
No 7 rue de l'Ouest
Ma chère amie

Mon mari ne peut pas dîner avec vous le lundi de Pâques. C'est le jour où commence la discussion sur la rente.¹⁸ Il sera trop fatigué et trop absorbé. Je ne dînerai pas non plus avec vous, mais j'irai vous voir à votre sortir de table pour la soirée. Ainsi je verrai également les amis que vous aviez la bonté, [la] volonté aimable, de rassembler autour de moi.

A revoir
M. E. de L.

X

Paris
Vendredi [before 1846]

Madame de Jussieu
7 rue de l'Ouest
Ma chère amie,

Je suis fachée de vous dire qu'Alph. ne se trouve pas assez bien pour aller à la campagne dimanche mais il se propose de dîner chez vous lundi, à ce qu'il paraît. J'irai vous trouver le soir.

¹⁷M. de Ferrières, promoted in the consular service through Lamartine's influence, became Minister to Lisbon in 1847.

¹⁸The great debate on *rentes* began January 14, 1838, and occupied Lamartine intermittently for over four months. The speech referred to here was not given Monday as Mme de Lamartine thought, but Tuesday, April 17, 1838. (See Valentine de Lamartine, *La Correspondance de Lamartine*, IV, 288, letter dclxxii; Louis Ulbach, *La France Parlementaire*, II, 56.) The engagement, therefore, was for April 16, 1838. The letter itself probably was written but a short time before.

Je ne sais si Laure¹⁹ vous a fait une commission dont je l'ai chargé la semaine dernière. Il s'agissait de faire recevoir une pauvre femme très respectable pour faire ses couches à l'institution rue de la Bourbe. Je sais que le directeur la recevrait sans difficulté si elle s'y présentait seule, mais elle a un petit enfant de 20 mois qu'elle ne peut pas laisser, et votre couturière me dit que lorsque l'enfant est en bas âge, on le reçoit avec sa mère, mais qu'il faut un mot de recommandation et c'est ce que je vous ai fait demander par Laure. La femme se nomme Mme Joly et demeure no 21, rue St. Paul. Elle doit accoucher dans 10 jours, à peu près. Vous voyez que cela presse. Elle est *extrêmement indigente*. Son mari est tonnelier sans ouvrage et elle lingère trop malade pour travailler. Ils sont dans une grande misère et sont de très braves gens. Je les connais parce que la femme est de Mâcon mais ils habitent Paris depuis son mariage.

A revoir

T à V

M. E. de Lamartine

XI

Samedi matin²⁰

Madame de Jussieu
No. 7 rue de l'Ouest
Ma chère amie

M. de Lamartine est extrêmement fâché de n'avoir pas eu encore un instant pour aller voir Monsieur Etex.²¹ Et moi je crains que vous ne lui ayez pas fait *ma commission*, qui était de l'inviter *chez moi* les samedi soirs. Si vous n'avez rien fait de tout cela, il nous trouvera bien malhonnête et ce n'est assurément pas notre intention. Mais vous savez que j'ai été malade et que M. de L. a été absent. Ne pouvez-vous pas nous faire le plaisir d'arranger cela en m'amenant M. Etex *ce soir*. Nous en serions charmés et reconnaissants.

Adieu chère amie, j'attends avec impatience le plaisir que vous me ménagez pour *mardi soir*.

T. à V.

M. E. de Lamartine

¹⁹An indication that the letter antedates 1846, when Laure de Jussieu married M. de Challié and moved to Saint-Vaast.

²⁰This letter cannot be dated. It is included at this particular point merely because it bears the same address as the preceding letters.

²¹Probably Antoine Etex, the art critic.

XII

[The winter of 1845]

Samedi
Ma chère amie

Tout ce que vous me dites me paraît parfait, mais on ne marie pas une fille de trente ans comme une de quinze. Il n'y a qu'un seul moyen d'arriver à ce résultat, c'est que M*** soit présenté chez M. de L. un *soir*, qu'il la voie, sans qu'on ait le moindre soupçon *ici* de ses intentions. Il se rendrait agréable sans affection et alors il est fort à parier qu'ils se plairont mutuellement. Mais je le repete, si elle est prévenue, elle sera mal à l'aise et ne sera pas à son avantage ni le M non plus.²²

On nous présente si souvent des hommes étrangers qui ont manifesté le désir de voir mon mari que rien n'est plus facile que de demander la permission et d'amener M. de huit à 9 et demie. Seulement, puisque vous demeurez à Passy, il faut trouver quelque ami commun qui puisse s'en charger. De plus, il faut que le soir soit arrêté, car M. de L. dîne quelque fois en ville et quelque fois il conduit sa soeur²³ aux Italiens, ce qui est le seul amusement qu'il puisse lui donner pendant son mois de Paris. Je vous dis tout cela pour que vous conceviez les choses.

Quand à moi, je suis *malade* d'une violente grippe et fièvre. Depuis 15 jours je ne me lève guère que pour le soir afin de voir nos amis d'habitude et de tenir le salon dans l'absence de mon mari afin qu'on ne trouve pas notre toute petite porte close lorsqu'on a pris la peine de venir.

Avez-vous dit son age, et la modicité de sa fortune? Il faut qu'on désire l'épouser pour elle-même, pour avoir une compagne douce et spirituelle.²⁴

Au revoir ma chère amie. Je ne suis pas en état d'aller vous voir. Je suis très souffrante. C'est au pied de mon lit que je vous écris. Mille tendresses à Laure.

M. E. de L.

²²This probably refers to M. de Challié, a naval officer in charge of the fishing station at Saint-Vaast, who married Laure de Jussieu in the spring of 1846. If so, the letter may be dated as of the winter of 1845.

²³Probably Mme de Cessiat, who lived at Mâcon and Collonges except for occasional trips to Paris.

²⁴The Jussieu family was not wealthy.

XIII

[No date; no address]

Monsieur de Jussieu

Mon mari sera bien content, Monsieur, de passer la journée avec vous. Nous partirons, si vous voulez, à huit heure et demie afin d'avoir la *messe* avant de partir. Espérons que le tems ne nous sera pas contraire.

Mille amitiés. Nous sommes à table. Excusez.

[no signature]

XIV

[No date; no address]

Madame de Jussieu

Oui, ma chère amie, j'irai avec vous mercredi sauf maladie et je vous remercie bien de vouloir m'intéresser malgré moi à ce qui se passe dans le monde. J'ai proposé à M. de Cazalès d'être des nôtres ce jour-là puisque vous m'avez autorisé de disposer d'une place.

A revoir. Mille graces de votre trop indulgente amitié que j'accepte à titre de retour.

M. de L.

XV

Vendredi soir [September, 1853]

[No address]

Merci, ma chère amie, des soins que vous prenez pour mon pauvre petit jardin que je trouverai probablement sous la neige à mon arrivée. Mais je saurai sous les frimats me figurer toutes les jolies choses qui apparaîtront peu à peu depuis les gouttes de neige, les tulipes jusqu'à toutes la floraison printanières. Mais je vous dirai que je ne renoncerais aux rhododendrums qu'avec un grand regret. Ce n'est pas une chose si *cher* qu'un tombereau de terre de bruyère. Je le payerai volontier pour avoir des rhododendrums dans ce fond de jardinet où ils seraient si bien à l'abri du soleil. Un des jardiniers *en gros à gauche* du marché aux fleurs de la

Madeleine se chargerait de m'apporter tout ce qu'il faut de terre de bruyère.²⁵

Je vous prie de remercier très particulièrement Monsieur Decaisne²⁶ pour moi. Ce nom me fait mal à écrire. Il me semble de loin que notre ami y est encore, et la triste vérité m'apparaît en traçant son nom!²⁷

Vous me parlez du livre de Laure comme s'il avait déjà paru!²⁸ Et cependant je n'en sais rien. Je suis persuadée que vous me l'auriez envoyé. Serait-il resté rue la Ville l'Evêque?²⁹

Je ne sais pas au juste quand nous irons à Paris mais je pense que ce sera dans une dixaine de jours à moins de contre ordre. M. de L. avait envie d'aller à Paris tout seul pour peu de jours et revenir, mais je n'ai pas pu y consentir car il est un peu question de choléra³⁰ et je n'aurais pas un instant de repos si je le savais dans l'épidémie sans *moi!* Et ce n'est pas une vaine inquiétude mal fondée, car étant seul à Paris sans son ménage et son intérieure ordinaire il dînerait tous les jours au restaurant, ou il mangerait tout autrement que chez lui. De là il sortirait pour aller au spectacle ou chez des amis. Il rentrerait tard et froidement et il pouvait bien tomber malade sans qu'il soit question de choléra. Ainsi j'ai raison quand je dis que j'irai aussi s'il y va.

Jusqu'à présent il a des affaires qui le retiennent, ainsi qu'une vie de Bossuet qu'il écrit pour le *Civilisateur*³¹ qui l'occupe et

²⁵On September 28, 1853, Charles de Jussieu wrote from Lisbon: "Chère maman, il vous reste donc encore un bien beau crédit au Jardin des Plantes, pour que vous comptiez en tirer des arbres pour le jardin de Mme de Lamartine à Paris. Vous faites très bien de vous occuper de ce jardin." (Senza, "En marge de la vie de Lamartine," *Vie des peuples*, mai-juin, 1924, p. 68). On the basis of this reference, and the fact that Mme de Lamartine also referred to her garden in a letter postmarked September 26, 1853, this letter probably was written in September, 1853.

²⁶Joseph. Henri Decaisne had died in 1852.

²⁷Henri.

²⁸The Catalogue of the Bibliothèque Nationale lists two books by Mme Laure de Challié: *Essai sur la liberté, l'égalité et la fraternité, considérées aux points de vue chrétien, social et personnel*, Gaume frères, Paris, 1849; and *Harmonie du catholicisme avec la nature humaine*, Gaume frères, Paris, 1854. The second is probably that to which Mme de Lamartine refers.

²⁹On April 27, 1853, Lamartine moved to 31, rue de la Ville l'Evêque.

³⁰An epidemic of cholera actually did spread over Europe in 1853.

³¹*Le Civilisateur, histoire de l'humanité par les grands hommes*, 1852-54. *La Vie de Bossuet* was published in 1854.

l'absorbe et qu'il ne veut pas laisser inachevée. Mais je pense qu'il sera prêt à partir dans moins d'une quinzaine et j'espère que le tems ne sera pas trop rude d'ici là pour notre voyage, qui est encore, malgré le chemin de fer, compliqué de la nécessité de coucher à Chalons si on ne veut pas voyager toute la nuit, car mon mari n'aime pas à perdre une nuit de someil. Ainsi nous allons coucher à Chalons pour prendre le chemin de fer le lendemain. Ce sera, j'espère, la dernière fois qu'il faudra ainsi partager le voyage car les ingénieurs nous promettent l'ouverture du chemin de fer de Mâcon au mois de mai.

Je suis très impatiente de lire le livre de votre chère Laure. Je sais de quoi elle est capable et ce talent viril avec ce doux visage intéresserait même un indifférent qui ne la connaîttrait comme moi.

Au revoir, ma chère amie,
Votre aff.
M.

XVI

St. P[oint]
Dimanche

[Postmarked Cluny, 26 septembre 1853]

Madame de Jussieu
à Passy près Paris

Je suis enchantée, ma chère amie, de l'accouchement de votre petite Laure et j'aime mieux que ce soit une fille qu'un garçon. Elle a plus de chance d'avoir le caractère de sa mère étant élevée sans enjeux.³² C'est une si grande consolation qu'une fille pour une mère !

J'attends avec impatience le *livre*. Comment vous donnez-vous la peine de me dire de le lire depuis le premier mot jusqu'au dernier? Est-ce que vous ne savez pas que ce sujet à lui seul est la méditation de ma vie et que je bénirais tout ce qui me don-

³²Mme de Jussieu's son, Charles, expressed a different opinion. On the same day he wrote to his mother from Lisbon: "Chère mère, j'ai appris hier par votre lettre avec bien du plaisir, que Laure était heureusement accouchée d'une fille. Le seul regret que nous puissions avoir, c'est que ce soit une fille au lieu d'un garçon, parce que les filles sont moins faciles à établir et que parfois elles font de ces foudroyants mariages que nous savons." (Senza, *Vie des peuples*, mai-juin, 1924, p. 60.)

nerait de nouveaux arguments dans l'occasion et que sans aucun attrait de sujet je lirais toujours tout ce que Laure écrira?³³

Nous sommes à St. P[oint] avec une maison entièrement remplie de la famille. Nous y rest[e]rons jusqu'au 20 oct. probablement car n'ayant *point* de vendanges nos pays de vignobles sont tristes à visiter. Mieux vaut les montagnes de St. P[oint] et les vaches qui paissent dans les prairies.

Je vous remercie bien de vous occuper de mon petit jardin. Vous le trouverez en meilleur état pour y planter des fleurs, car M. de L. a fait un grand abattu d'arbres de tout espèce qui lui donnaient trop d'humidité pour son *rheumatisme*. Ainsi vous aurez champ libre pour les rhododendrums, etc., qui étant toujours verts nous ferons plaisir à voir même avant les fleurs. Il faut pour M. de L. un jardin d'hiver et de premier printemps. Je me fie à vous pour cela et lorsque vous aurez obtenu tout ce que vous pourrez, je vous autorise à prendre un jardinier pour une ou deux journées pour bien planter les trésors que vous préparez pour notre arrivée.

Je vous quitte car j'ai beaucoup à travailler pour *copier* pour M. de L.³⁴

Au revoir dans deux mois je pense, à peu près. Mille choses à Laure.

M. E. de L.

XVII

[Postmarked Paris, 13 décembre 1853]

Madame de Jussieu
4 rue Vital
à Passy
[C.] L de Paris

Nous sommes arrivés, ma chère amie. Ainsi, venez nous voir dès que vous le pourrez. J'ai un rhume de cerveau violent. M de L ne va pas mal.

³³Laure de Challié was extremely interested in abstract subjects, social and religious. A family friend later recounted an anecdote illustrative of her close relationship with the philosopher Ballanche: "Je la vois faisant avaler pendant toute une soirée des bonbons à Ballanche et nous de rire des distractions de cet excellent rêveur qui pensaient à autre chose." (*Ibid*, mars 1924, pp. 598-99.)

³⁴Mme de Lamartine and Valentine served as secretaries for Lamartine.

Nous avons été 16 heures en route et nous ne sommes arrivés qu'à onze heures hier soir. Ce n'est pas la peine d'être en chemin de fer, n'est-ce pas?

Vous voyez que je n'ai point reçu le n° de l'*Union*³⁵ qui est Dieu sait où sur la route de Manceaux. Tachez de m'en prêter un autre.

Au revoir, mille amitiés

M. E. de L.

Mardi matin
rue de la Ville l'Evêque, 31

XVIII

Dimanche soir [June, 1858]

Madame de Jussieu

Hélas, quelle triste nouvelle vous me donnez, ma chère amie. J'y pensais sans cesse depuis la première indice d'une maladie pareille mais j'espérais beaucoup du remède vigoureux qu'on avait essayé. Pauvre Alphonsine, j'ai souffert comme elle, et deux fois, et sans consolation, car il ne m'est *rien* resté.³⁶ Mais la première épreuve de la vie est bien terrible à supporter. Tout change d'aspect de ce jour. On se résigne, mais on ne jouit plus comme auparavant, avec une sorte de sécurité. Hélas.³⁷

Voici un petit mot pour elle.

Je suis bien souffrante depuis trois semaines. Nous avons eu des tems orageux qui m'ont donné des maux de tête affreux et des cramps d'estomac accompagnées de fièvre nerveuse. Il n'y a que deux jours que je quitte ma chambre. Alph. a été menacé de rhumatisme. Dieu merci, cela n'a pas persisté et il ne va pas mal.

³⁵It was this same journal which later accused Lamartine of being unjust when he complained in a personal letter of France's reluctance to back a national subscription for the benefit of the aged poet. The article provoked Lamartine's famous letter of January 4, 1859, *A Monsieur le Rédacteur de l'Union*.

³⁶In June, 1858, Marianne, the second daughter of Charles and Alphonsine de Jussieu died at Livorno at the age of three.

³⁷Mme de Lamartine's son, Alphonse, born in February, 1821, died in December, 1822. Her daughter, Marie-Louisa-Julie, born in May, 1822, died in December, 1832, while the Lamartines were on their first trip to the Orient. She never forgot the tragic circumstances of both deaths.

Val. a été en général bien mieux cet hiver que les autres années mais la moindre chose lui donne la migraine. Aujourd'hui elle ne souffre beaucoup. Le malheur de sa soeur l'a privée de sommeil cette nuit. Je ne sais si elle pourra écrire à Alph.³⁸ aujourd'hui.

Adieu et mille amitiés

M. E. de L.

XIX

[Postmarked 5 février 1860]

Madame de Jussieu
rue des Vignes
à Passy
Ma chère amie

L'hiver est mon ennemie et celui de bien d'autres. Je ne bouge presque pas et je traverse avec crainte l'anniversaire de ma longue fièvre de l'année dernière. Ensuite nous sommes dans un moment critique par la mise en vente de Monceaux. Ce sacrifice fait a la raison n'en coûte pas moins. Je ne crois pas me vanter en disant que c'est pour M. de L. que j'en souffre; il lui faudra toujours passer devant cette charmante habitation pour aller dans ce pays-là. Et non pas lui seulement mais toute la famille souffrira de la voir dans des mains étrangères. Et tous nos vigneron qui nous sont si attachés souffriront aussi dans leur coeur et dans leurs intérêts, car il serait difficile qu'ils aient un propriétaire qui les traite comme M. de L. l'a toujours fait.³⁹ Enfin, pour moi je regrette beaucoup ma chapelle, qui servait aussi aux familles du village, qui est loin de l'église—

Oui, Valentine a reçu une belle caisse d'oranges. Elle est bien friande de ces fruits ainsi que des grenades et elle mange si peu qu'il faut chercher ce qui lui plaît. Aussi je prend des grenades pour elle toutes les fois que j'en trouve.

Je n'ai été qu'une fois depuis mon retour jusqu'au bois regarder

³⁸Alphonsine.

³⁹Lamartine had lost a great deal of money speculating on wines. He bought from the vintners before the vintage, as was the custom among the larger landed proprietors of the district. Nine times out of ten, Lamartine gave a price far beyond the market value and as often eventually resold the wines at a loss. In this way, as Dargaud once pointed out, the local peasants were becoming capitalists at Lamartine's expense.

la carcasse de notre chalet futur.⁴⁰ Il n'y a que les 4 murs de l'ancienne maison et lorsque j'y fus il n'y avait pas encore d'escalier pour monter aux appartments. Depuis lors je pense que les travaux avancent, car il y a eu peu ou point de gelée pour les interrompre.

Je n'ai point de voiture. M. de L. va beaucoup a pied et moi, quand je sors, je me contente du pourtour jusqu'à la Madeleine que je puis faire à pied. Dans les beaux jours je tacherai d'aller vous voir. M. de Raigecourt⁴¹ a vu M. de L. Mais moi j'étais souffrante et au lit ce jour-là.

Adieu et au revoir,

M. B. L.

XX

[Postmarked 24 juin 1860]

Madame de Jussieu
rue des Vignes
Passy, Paris
Ma chère amie

Je comprend très bien que vous ne puissiez pas sortir comme vous le voudriez. Je le *sais* par *moi-même*! Je ne puis pas non plus sortir pour plus d'une demie heure et encore pas toujours. Je ne puis pas même aller à la maison du Bois de Boulogne où j'aurais plaisir a voir ce qu'on y fait. Il y aurait *utilité* mais je n'y ai été qu'une fois depuis deux mois.

Mais venons au fait. Ce malheureux rheumatisme est une maladie de crises, crises de douleurs, crises de fièvres. Au moment où on le croit mieux il retombe. Ces jours-ci il a eu de forts accès sur les genoux et sur l'estomac, ce qui est bien pis. Hier soir et ce matin il va bien mieux mais il ne peut pas quitter son lit. Voici six semaines qu'il y est. J'espère que la convalescence approche mais je ne puis pas m'y fier. Dieu veuille que cela soit, car les affaires autant que sa personne en souffrent et par conséquent l'inquiétude morale augmente son mal.

Au revoir, je ne sais quand, hélas!

M. E. de L.

Dimanche

⁴⁰La Muette, a chalet at Passy, near the Bois de Boulogne, was offered to Lamartine in 1860 by the municipal council of Paris to provide suitable lodgings for the aged poet. At this time, Lamartine's financial status was extremely precarious.

⁴¹The Marquis Raoul de Raigecourt, a member of the Chambre de Paris.

XXI

[After June, 1860]

[No address]

Ma chère amie,

Je suis très habituellement au Chalet de la Muette à midi et 1/2. Je n'ai que cette heure-là dans la journée car, n'ayant qu'un vieux cheval, lorsque je rentre vers une heure, il faut le reposer pour promener M. de Lamartine.

Je suis très malade aujourd'hui. J'ai une fièvre intermittante et c'est un mauvais jour.

Au revoir. Au Chalet de la Muette lundi probablement.

Amitiés

M. E. de L.

XXII

[After June, 1860]

Madame de Jussieu

8 rue des Vignes

Oui, ma chère amie, j'ai une occasion pour Mâcon. Apportez votre paquet au Chalet de la Muette demain, *lundi*, à 12 et 1/2. J'y serai entre 12.15 et *une* heure mais pas plus tard. J'espère y venir mais je suis si malade depuis trois jours qu'on me fait prendre des bains et rester au lit plusieurs heures. Si le tems n'est pas mauvais demain, j'irai au Chalet et je ne prendrai pas mon bain. Si je suis trop souffrante, je ferai prendre le paquet.

Au revoir

[no signature]

XXIII

Lundi [1862]

[No address]

Ma chère amie,

Je suis malade comme vous au lit, et plus malade que vous, car la fièvre de grippe, venant pardessus la maladie *muqueuse* que

j'avais déjà, elles ont redoublées l'une par l'autre, et je n'ai aucun symptôme d'amélioration.

Je crois qu'il n'y a pas à s'inquiéter dans ce moment de Charles. Mon mari a été très content du Ministre⁴² et de M.⁴³ Ils ont consenti à laisser passer la mauvaise saison avant de le déplacer. Ensuite, il a été à peu près convenu qu'on lui donnerait *Malthe*,⁴⁴ qui est considéré comme le plus beau poste de la Méditerranée et il est mille fois préférable aux principautés et à Athènes qui est bien plus loin et pas sain [au Pyrée]. Il n'y a qu'un seul beau poste en Europe, c'est Barcelone et celui-là faut une ambassade.

Je ne puis pas écrire davantage. J'ai trop mal à la tête et la fièvre revient.

Vous avez une très mauvaise habitude, ma chère amie, c'est de ne pas mettre votre adresse. Passy ne signifie rien et pour moi qui ait mille adresses dans la tête pour les affaires de mon mari, je ne puis pas me rappeler les choses intimes. C'est si facile de mettre la rue et le n°. Je ne me la rappelle plus! Il faut que j'attende Val. pour me la donner, ce qui fait que ce billet ne partira pas aujourd'hui!

Amitiés

M. E. de L.

43, rue de la Ville l'Evêque

ALBERT J. GEORGE

OTIS FELLOWS

Columbia University

Syracuse University

ARE YOU GOING TO TEACH ABOUT LATIN-AMERICA?

The entire work of the second year of Spanish in our High School is focused on Latin-America. When I was faced with the problem of teaching this class for the first time, I was overwhelmed by the realization that I knew very little about Latin America. My first step was to take a survey course in the subject in an extension class of the University of California; my second step was to read as widely as my limited time permitted books on Latin-American geography, history, art and music. I read as many works of biography, literary criticism, and books of fiction by Latin-American authors as I could find. I must say that they were not too numerous; for, although I had access to several libraries they were, as popular libraries usually are, quite inadequate when it is a question of finding Latin-American literature either in the original or in translation. The struggle yielded me an outline which I used last year in my class with a fair degree of success. Although my background about Latin-American history and culture was by no means what it should have been, my class and I ended the year with a good many nuggets of knowledge stored up and an enthusiastic desire to dig out more. Moreover, we had acquired a feeling of kinship with our neighbors to the south that made all our efforts seem eminently worth while.

The outline which I prepared is arranged around a number of centers of interest. As an introduction to this outline and as a springboard for the year's work, we spent a session or two discussing the Latin-Americans and Latin-American influences in our community, as follows:

I. Latin-Americans in our midst:

1. Mexicans

- a) The number here in California, especially in the Los Angeles area.
- b) The importation of Mexican farm labor.

II. Contributions of the early Spanish occupation:

1. Linguistic contributions

MODERN LANGUAGE FORUM

- a) Words commonly accepted in our language, such as cañon, arroyo, mesa, etc.
- b) Names of streets, such as Olvera, Pico, etc.
- c) Names of towns, for example San Gabriel, Santa Barbara, Los Angeles.
2. Interesting buildings: the missions, old adobes, etc.
3. Exhibits:
 - a) Exposition Park with its realia of early California days.
 - b) The Huntington Library with its old journals, maps, etc.
4. Food:
 - a) Some typical dishes
 - b) Places where they may be found: La Golondrina in Olvera Street, Los Angeles; El Poche in San Gabriel.
5. Customs:
 - a) The parades in San Gabriel and Santa Barbara.
 - b) The Nacimiento.
 - c) The blessing of the animals at the Los Angeles plaza church.
 - d) Games and dances.
 - e) Sports.

III. Some common causes of misunderstanding between Latin-Americans and the rest of us:

1. Different types of laws
 - e.g. Those governing water rights
 - Those governing mineral rights
2. Different social backgrounds and interpretations of courtesy.

During the course of the year I tried to give the class as a whole a certain amount of fundamental knowledge concerning the geography, history and culture of our southern neighbors. Groups of pupils, in the meantime, chose their particular fields of interest and shared their findings with the class. The outline mentioned above served as the basis for our study. I am reproducing it here with the hope that other teachers will find it useful.

OUR NEIGHBORS TO THE SOUTH

- I. The countries and their languages
 1. The countries

Not one country, but twenty
Their attitude towards one another
Their attitude towards other countries:
 The United States—the bustling Yankee;
 France—the cultural mother; Great Britain, etc.

2. The languages of Latin-America:
 - a) European languages: Spanish, Portuguese,
 French, Dutch, English.
 - b) Indian languages: The Mayan of Yucatan
 and Guatemala; the Quichua and Aymara of
 Bolivia and Ecuador, etc.
 - c) The languages of the Pan-American confer-
 ferences: Spanish, Portuguese, French, and
 English.

II. Geography

1. The location of most of the continent in the tropics
2. The mountain ranges
3. The rivers and lakes
4. The great plains
5. The principal cities

III. Products and Industries

1. The agricultural nature of most of Latin-America
2. Mono or dual culture characteristic of many of the countries
 e.g. Cuba—sugar and tobacco
 Chile—nitrates
 Argentina—beef and wheat
 Brazil—coffee, etc.
3. The beginnings of industry
4. The recent loans of our government to the various countries of Latin-America

IV. Racial Groups of Latin-America

1. Black (11-15 million)
 - a) Principal location: Brazil and the Caribbean coast
 - b) Types:
 Primitive
 Cultured

- c) Attitude towards the negro: no race problem in the sense of race prejudice
- 2. The Indians (approximately thirty million)
 - A. The Past: The Incas, Mayans, Toltecs, Aztecs
 - 1) High state of civilization
 - a) Their government
 - b) Cities
 - c) Religion
 - 2) Science and art
 - a) Astronomy: the Mayan calendar; the conception of zero in mathematics
 - b) Agriculture: irrigation; crops of corn, squash, potatoes, etc.
 - c) Architecture
 - d) Gold and silver work
 - e) Textiles of the Peruvian Indians
 - f) Sculpture
 - g) Pottery
 - B. The Present
 - 1) The impoverished and degraded state of the Indian
 - 2) Types
- 3. The white race
 - 1) Origin: the south of Europe
 - 2) Culture
 - a) Fundamentally that of the 16th century
 - b) Influence of the feudal system
 - Automatic government by classes
 - Education for the upper classes
 - Elementary education only for women
 - the rule
 - 3) Control of business and government

V. History

A. The Colonial Period

- 1. Domination by the mother country for 300 years
- 2. Government by class
 - 1) The land system
 - a) Great estates owned by a few
 - b) A dependent labor system

3. Intellectual and religious fields
 - 1) Education
 - a) A highly developed intellectual life for the few
 - b) The illiteracy of the majority
 - c) Education dominated by the church
 - 2) Religion
 - a) A complete monopoly by the Roman Catholic Church
 - b) The highly privileged state of the church (e.g. The state executed its laws and forced payment of church taxes)
4. Political
 - 1) Colonies governed by the mother country for the benefit of the mother country
 - 2) No opportunity for the practice of self-government

B. Modern History

1. The War of Independence
 - 1) Causes
 - 2) Bad effects (e.g. Military leadership of the gauchos)
 - 3) Good effects
 - a) The Latin-Americans freed to run their own affairs without intervention from Europe
 - b) Latin-America open to contact with foreign ideas
 - c) The introduction of new ideas and ideals in government from England, France, and the United States
 - d) Advance in the field of social reform
2. The aftermath of the War of Independence
 - 1) The period of anarchy
 - 2) Dictatorships
 - 3) More liberal governments
3. The present situation
 - 1) Dictatorship still in some of the countries (e.g. Guatemala, Nicaragua, the Dominican Republic, Brazil)

- 2) Definite socialistic tendencies in others
(e.g. Mexico, Chile, Colombia, Uruguay)
- 3) Liberal and at the same time conservative
(e.g. Argentina, Peru)

VI. Some great problems of Latin-America and attempted solutions

A. Problems

1. The problem of the oppressed classes
 - 1) Peonage
 - 2) Indianismo
 - 3) The mestizo
2. The agrarian problem
 - 1) How to reduce a land of great estates to a land of small farms
3. The problem of the church
 - 1) The clerical question
 - a) Not a question of religion, but of the legal status of the church
 - b) Shall the church be legally privileged?
i.e. shall it be established? Shall the clergy be exempt from the civil courts?
 - 2) Complications:
 - a) Much of the best land owned by the church
 - b) Control of the schools and charitable institutions by the church
The conservative character of the church
4. The development of organized labor
Labor movement seized by groups (e.g. communists, syndicalists) for the purpose of exploitation
5. Foreign ideologies

B. Attempted reforms

1. The apristic movement in Peru under Haya de Datorre
His program:
 - 1) Anti-clerical
 - 2) Division of great estates for the benefit of the Indians

- 3) Protest against the foreign capitalist
- 4) Anti-imperialism
- 5) Other reforms

2. Constitutional measures

The constitution of Mexico and its measures

VII. Relationship with the United States of America

1. Distrust of the American capitalist
 - 1) American materialism and efficiency offensive
 - 2) The "big stick" policy resented
2. The growing up of more cordial political relations and international trade through the work of:
 - 1) Pan-American Conferences
 - 2) Confidence in men like Cordell Hull and Mr. Wallace
 - 3) Trade agreements
 - 4) Loans from our government
3. The development of greater solidarity between the Americas:
 - 1) Nazi threat to the liberties of both
 - 2) The realization that "we need each other"
 - 3) The "good neighbor" policy

VIII. Pre-historic Art in Latin-America

A. General characteristics

1. Utilitarian (e.g. The Mayan architecture)
They decorated the useful
2. Close contact of the artist with his background
3. Conventional
 - 1) The use of space. e.g. The rectangle of the Mayan
 - 2) Writing a part of the composition in Mexican art
 - 3) Conventionalized birds, animals, fish
4. The principles of perspective known
5. The geometric nature of much of the art

B. A study of the art of some specific country. e.g. Peru The art of Peru

1. Massive structures
2. Fine fitting together of stones
3. Engineers rather than artists

4. The greatest expression of the artistic impulse of Peru:
 - 1) Pottery
 - 2) Textiles

- C. Significance of the pre-historic art of Latin-America
 1. Indicative of the character of the civilization and of the abilities of the people
 2. Effect on modern art
 - 1) Influence on leaders of modern Mexican art. e.g. Diego de Rivera
 - 2) Source material for modern designers
 - a) Designs and colors of Mayan murals
 - b) Sculptures found in the excavations at Yucatan

IX. Music

1. Three basic racial and artistic elements:
 - 1) The Iberian (Spanish and Portuguese)
 - a) European technique
 - b) Dramatic quality
 - 2) The Indian
 - a) The pentatone scale
 - b) A plaintive quality—fluence of the primitive Indian song
 - 3) The Negro

Strongly rhythmic
2. Modern influences:
 - 1) Italian influence

Italian opera the favorite diversion of the well-to-do in the 19th century
 - 2) French influence
 - a) Considerable at the end of the 19th century
 - b) Through Paris the Latin-Americans discovered German and Russian music
3. Musical figures
 - 1) Mexico: Carlos Chávez, Silvestre Revueltas, Luis Sandí
 - 2) Chile: Humberto Allende, Carlos Isamitt
 - 3) Uruguay: Eduardo Fabini
 - 4) Brazil: Heitor Villa-Lobos, Oscar Lorenzo Fernández
 - 5) Cuba: Gilberto Valdés, Pedro Sanjuán

X. Suggested Activities

1. Reports on great Latin-American figures:

1) The Colonial Period

Las Casas, Bart

Ercilla y Zuñiga, Alonso de

The Conquerors

Juana Inés de la Cruz, Sor

Garcilaso de la Vega, el Inca

2) Independence Period

Bolívar, Simón

San Martín, José

Bello, Andrés

Sarmiento, D. F.

Juárez, Benito

Hidalgo y Castillo, Miguel

2. Reports on some interesting books about Latin-America

1) Books on geography, history, and Latin-American background

Brenner, Anita: *The Wind That Swept Mexico*. N. Y.: HarperChase, Stuart: *Mexico, A Study of Two Americas*. N. Y.: MacmillanGoetz, Delia: *Neighbors to the South*. Harcourt..... and Barry, M. Eliz.: *Children of the Other Americas*. Office of the Coordinator of Inter-American Affairs. Washington, D. C.Gunther, John: *Inside Latin America*. N. Y.: HarperHanson, Earl Parker: *Chile, Land of Progress*. N. Y.: HarperHerring, Hubert: *The Good Neighbors*. New Haven: Yale University Press..... and Weinstock, Herbert: *Renaissance*. N. Y.: Covici BrothersInman, Joseph: *Latin America, Its Place in World Life*. N. Y.: Willett, Clark & Co.Lansing, Marion: *Liberators and Heroes of South America*. N. Y.: Page

Pan-American Union. Washington, D. C.
 Office of Co-ordinator of Inter-American Affairs. A set of booklets at five cents each: *The Snake Farm; Cabeza de Vaca's Great Journey; Francisco Pizarro; The Incas; The Guano Islands of Peru; The Araucanians; The Pan-American Canal; The Pan-American Highway; José de San Martín.*
 Peck, A. M.: *Roundabout South America.*

N. Y.: Harper

Stuart, Graham: *Latin-America and the United States.* N. Y.: Century Co.

2) Books on Architecture, Art, Music, and Literature

a) Architecture, art, and music

Arts, Crafts and Customs of Our Neighbor. Bulletin 1942, No. 2. Superintendent of Documents. U. S. Printing Office, Washington, D. C.

Chávez, Carlos: *Towards a New Music.* N. Y.: Norton

Contemporary Art of the Western Hemisphere. International Business Machines Corporation.

Douglas, Frederick: *Indian Art.* N. Y.: Museum of Modern Art

Mead, Chas.: *Peruvian Art.* No. 46.

N. Y.: American Museum of Natural History

Means, Philip A.: *Ancient Civilization of the Andes.* N. Y.: Scribner's

Mexican Folk Ways. Volumes VI, VII, VIII.

Spinden, H.: *Ancient Civilizations of Mexico and Central America.* N. Y.: American Museum of Modern Art

Twenty Centuries of Mexican Art. N. Y.: American Museum

b) Literature

(General references: Hespelt, E. Herman: *An Outline History of Spanish*

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American Literature. N. Y.: Crofts.
Torres-Ríoseco, Arturo: *Epic of Latin-American Literature.* N. Y.: Oxford Univ. Press.)

Poetry in translation

Three good anthologies:

Blackwell, Alice Stone: *Some Spanish-American Poets.* Philadelphia: Univ. of Pennsylvania Press

Fitts, Dudley and Poore, Dudley: *An Anthology of Contemporary Latin-American Poetry.* N. Y.: New Directions

Walsh, Thomas: *Hispanic Anthology.* N. Y.: Putnam

The Latin-American essay in translation

Blanco-Fombona, Rufino: *The Man of Gold* (Trans. Isaac Goldberg). N. Y.: Brentano's

Rodó, José Enrique: *Ariel* (Trans. F. J. Stimson). N. Y.: Houghton Mifflin Co.

Sarmiento, Domingo Faustino: *Facundo.* (Trans. Mrs. Horace Mann). N. Y.: Hurd & Houghton

Ugarte, Manuel: *Destiny of a Continent* (Trans. Catherine A. Phillips). N. Y.: Knopf

Fiction in translation

Alegria, Ciro: *Broad and Alien is the World* (Trans. Harriet de Onís). N. Y.: Farrar and Rinehart

Fernando de Lizardi, José Joquin: *The Itching Parrot* (Trans. Katherine Anne Porter). N. Y.: Doubleday, Doran

Frank, Waldo David and Brenner, Anita: *Tales from the Argentine.* N. Y.: Farrar and Rinehart.

Gallegos, Rómulo: *Doña Barbara.* (Trans. Robert Malloy). N. Y.: J. Cape & H. Smith

Güiraldes, Ricardo: *Don Segundo*

Sombra (Trans. Harriet de Onís).

N. Y.: Farrar and Rinehart

Goldberg, Isaac (editor): *Brazilian Tales*. Boston: Four Seas Co.

Isaacs, Jorge: *Maria* (Trans. Rollo Ogden). N. Y.: Harper

Quiroga, Horacio: *South American Jungle Tales*. (Trans. Arthur Livingston). N. Y.: Duffield

3. The use of recordings.

1) Recordings of Mexican music:

A Program of Mexican Music—Orchestra and chorus conducted by Carlos Chávez—Columbia Set M-414

Sinfonía India, Sinfonía de Antígona, Chacóna

Compositions by C. Chávez, conducted by Carlos Chávez. Victor Set 503

Estrellita—Sung by Nina Koshetz—4040

Latin American Folk Music—Decca Album 186

Folk Songs of the Americas—Victor Set P-55

Spanish and Mexican Folk Dances—Decca

Album 28

Mexico Canta (Modern popular music)—Victor Set S-17

2) Recordings of Cuban music:

Cuba—Victor 27281-B

Cuban Rhapsody for Piano (Echaniz—Columbia 142-M

Habanera (Guitar)—Decca 23186-B

Malaguena (Piano)—Victor 7304-B

Misirlou (Afro-Cubano)—Victor 27730-B

Six Congas—Victor Set S-29

Melodias Cubanias—Victor Set S-35

Rumba and Conga Albums—Columbia 351-M to 356-M

3) Recording of Puerto music:

A Belén Cantando—Victor 27279-B

4) Recordings of Colombian music:

(a) Danza (b) Trozo en el Sentimiento

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Popular Uribe—Holguin—Columbia
70717-D

Bambuco Colombiano (Guitar)—Decca
23185

¿Qué Hay del Cuchipe?—Victor 82616

5) Recordings of Ecuadorian music:
El Capuli (Guitar)—Decca 23184
El Auca (Native instruments)—Victor
82486-B

Santo Sanjaunito—Victor 27280

6) Recordings of Peruvian music:
Peruvian Indian Melodies (voice, harp,
flute) Columbia P-4219-M, P-4220-M

Inca Dance (Guitar)—Decca 23177-B

Cantos del Peru "Sowing Time" War Dance
Columbia 70717-D

De Aquel Cerro Verde—Victor 27280-B

7) Recordings of Chilean music:
Arabesque — Santa Cruz — Columbia Album
of South American Chamber Music—
M-437

Tonadas Chilenas—Allende — Victor 4467-A

Rio Rio—Victor 27281-B

No Llores Corazon—Decca 23179-A

8) Recordings of Argentine music:
Vidalita (Folk Songs of the Americas)—
Victor 27281-A

Vidalita (Guitar) Latin American Folk
Music—Decca 23177-A

Palabras a Mamá (Ficher) Song in Columbia
Album of South American Chamber
Music—M-437

Carlos Gardel Album of Argentine Songs
(with four guitars) — Decca 20207-20210

Tangos Inmortalizados sung by Carlos Gar-
del with orchestra (3 discs)—Victor S-23

9) Recordings of Brazilian music:
Overture to Il Guarany (Gómez) — Victor
83537, Columbia 1003

Tutu Maramhá—Folk lullaby sung by Elsie
Huston — Victor 27280-B. Included in
Victor Album P-55

Choros No. 1—Villa Lobos (Guitar)—Decca 33178-A Included in Decca Album 174 (Latin American Folk Music)
 Brazilian Songs—Sung by Elsie Huston—Victor Album M-798
 Saudades das Selvas Brasileiras (Piano), Villa-Lobos—Victor 2111-A
 Sambas—8 Brazilian Dances played by various ensembles (4 discs)—Victor 82583-82586

10) Recordings of Uruguayan music:

Arrojo Mi Niño (Uruguayan lullaby) (Guitar)—Decca 23178-B. In "Latin American Folk Music"—Decca Album 174
 Isle of the Ceibos (Fabini)—Victor Album G-21
 La Cumparsita (Tango) Vocal version sung by Tito Schipa—Victor Dance Orchestra versions Cugat—Victor 26426; Duchin—Victor 24461

4. Class singing

Some good song books:

Canciones Típicas—Silver Burdett
Latin-American Song Book—Ginn and Co.
Latin American Songs—C. C. Birchard
New American Song Book—Hall & McCreary
Singing America—C. C. Birchard
Spanish and Latin American Songs—Neil A. Kjos
Spanish American Song and Game Book—A. S. Barnes

5. Other suggested activities:

- 1) Field trips—San Gabriel Mission, Huntington Library, Exposition Park, a visit to some historic adobe (e.g. Pomona)
- 2) Dinner—El Poche
- 3) Drama—Padua Hills
- 4) Operetta by the pupils on early Spanish life in California

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- 5) Maps showing industries and products of Latin-America
- 6) Films—educational (County and State), and commercial

ELINOR REES

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REVIEWS

Dantès. Episode tiré du Comte de Monte-Cristo, par Alexandre Dumas. Retold and edited by Otto F. Bond. D. C. Heath and Company, Boston, 1943.

The editor has chosen one of the most exciting episodes of the "Comte de Monte-Cristo," famous adventure story of Alexandre Dumas. It is the escape of Edmond Dantès from the fortress of If, the dreaded prison for political suspects. The episode is short and greatly simplified; dialogue is used whenever possible. The editor has taken great care in his choice of words: obviously, his aim is the building-up of a workable vocabulary for beginning students. This vocabulary consists of 650 words, of which 48 per cent are cognates. The non-cognates are presented at the bottom of each page in small capitals if they are needed only to tell the story, or in boldface if they are considered by the editor as part of a basic vocabulary. A general vocabulary is found besides at the end of the book. Another interesting feature is the addition of five pages of general remarks on the words used, making the recognition and classification of words easier for the student, with paragraphs on the initial word stock (essential grammatical vocabulary), irregular verbs, idiomatic expressions, cognates, etc.

This reader should prove very valuable for first year French students. It is well presented, practical and clearly printed. Its subject-matter should give the students an incentive to read presenting to them an adult story of striking interest instead of the too often dull and childish tales of a first reader.

MARIE DEVENING-MOLLES

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* * *

From Cubism to Surrealism in French Literature, by Georges Lemaitre. Harvard University Press.

Monsieur Georges Lemaitre is rapidly forging to the front as one of the most illuminating and clear-sighted critics of contemporary French letters. Among his outstanding contributions in the field of present day literary criticism which the present reviewer has found very helpful and stimulating, are *Four French Novelists* (Proust, Gide, Giraudoux, Morand) which sets forth not only a thorough analysis of the works and philosophy of these four important writers, but acquaints us with the most significant background of French thought and history of the last fifty or sixty years; this ambitious book was followed shortly by a very sympathetic study of the life and writings of André Maurois; before I had completely digested the vast amount of important material in these first two publications, a third volume from the prolific pen of Monsieur Lemaitre was laid upon my desk—*From Cubism to Surrealism in French Literature*. Inasmuch as all three volumes tie up so integrally with the contemporary movement, it may be that the second and third volumes overflowed from the wealth of material that Lemaitre found himself amassing while composing the first. However that may be, though closely interrelated and part of a larger whole, each volume stands upon its own merits and constitutes an important chapter in French literary history.

Lemaitre has studied with unusual insight most of the leading eccentrics of modern French literature—Rimbaud, Lautréamont, Mallarmé, Jarry, Guillaume Apollinaire, Max Jacob, André Breton and Paul Eluard, and he has succeeded in discovering (at times, in suggesting!) a certain amount of order, reason, and purpose where there seemed to exist only chaos, confusion, and wilful mystification. Although he has chosen literature rather than art as the point of departure, he does full justice to the contemporary movement in art. The volume is handsomely illustrated with full page reproductions from Henri Rousseau, Picasso, Juan Gris, Fernand Léger, Gino Severini, Max Ernst, André Masson, Yves Tanguy, and Salvador Dali.

The author is slightly *presdigiteur* and dizzies us with the number of rabbits he can draw from a single hat. After dissecting thoroughly the history and evolution of Cubism, Dada, and Surrealism, he not only provides these *fantasia* with respectable ancestors (Victor Hugo, even, is a progenitor) but finds in each a deep and underlying philosophy, sociological import, symbolic value, a psychic sense, a cosmic signification, and metaphysical connation. To quote the author as he leads us upon rapture's pathway far: "complete understanding of the meaning of life consists in being able to perceive the relations between each element of our world and the various aspects of the transcendent entity that lies above and beyond. In certain privileged moments of mystic ecstasy it is possible to apprehend these subtle affinities, to penetrate into the sublime, and so enjoy its ineffable bliss." The underlying purpose of most of these modernistic iconoclasts, according to Lemaitre, was "to utterly destroy the screen that reason and convention had placed between man and the real nature of things."

After the War is over, if this book is translated back into French, its lucid exposition and eloquent plea will be most enlightening to some of the former *frénétiques*; it might well become their philosophical guide and manual of style. By that time, however, it is more likely that the movements here studied, as well as their chief exponents, will be dead. Though our present sources of information are sparse, the signs of the times seem to point inevitably to a very serious and sober literature in the New France, a return (as always) to the Classic ideal, a literature that will be highly moral in import, soul-searching, realistic, orthodox, traditional—and enduring. To any sincere lover of France it is difficult to imagine a return to such deliberate non-sense, such spiritual blasphemy, such aesthetic cynicism, such nihilistic foreboding, such *Waste Land*, and such intellectual prostitution as was characteristic of the Lost Generation, 1919-1939.

Lemaitre's book, however, stands as a historical document. It is a masterpiece of printing art. Like its subject and contents the book itself is modernistic—beautifully streamlined. A subtle touch that converts one, partially at least, to the principal thesis of the book.

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González, Manuel Pedro, *Trayectoria del Gaucho y su Cultura*. La Habana, Ucar, García y Cia. 1943. 135 pages.

The importance of the *gaucho* in Argentine literature, which the author points out at some length in his *Nota preliminar*, is the *raison d'être* for the first part

of Mr. González's study. This section, probably the most valuable of the book, presents the *gaucho* as he was historically, a proud, solitary figure, a man of strength, one who could suffer unflinchingly, one who looked on death with indifference—and not as a "whiner" who constantly bemoaned his fate, as he might appear to be if he were judged solely according to some of his appearances in literature. He came into being because of the juxtaposition of three economic-geographic factors—the horse, the cow, and the pampa. He served an important civic purpose as vanguard in the economic development of the plains, and an important military purpose first in the *Blandengues*, then in the armies struggling for independence, and finally in the factions fighting for federation or union. But with the encroachments of civilization, the displacement of the horse, the private ownership of cattle, the partitioning of the pampa, he could no longer exist as a class, and so he disappeared—either to conform to the demands of society, or to sell his life dearly as a *gaucho matrero*.

The second part of the study deals with the "Artistic Expression" of the *gaucho*, and although it is equally interesting, it could scarcely be considered equally valid, for while the author cites many examples of what purport to be genuinely gauchesque poetry, he does nothing to establish their validity as such, merely mentioning the *cancionero* or anthology from which he drew them. This lack of documentation is unfortunate for at least two reasons. First, as Mr. González himself points out, we have not even a vestige of the gauchesque literature prior to 1750, and but very little, and that of dubious origin, for the later period. Consequently, it would seem as though any discussion of or citations from a literature so nebulous ought to bear with them some verification of their validity. Second, in discussing the *triste* and the *vidalita* he makes a controversial statement:

"Estas formas, líricas no supeditadas a la danza, son las más valiosas quizás desde el punto de vista del mérito poético o literario, y constituyen el verdadero *cancionero gauchesco*" (p. 107). Not everyone is agreed, however, that the *triste* and *vidalita* even constitute gauchesque forms. Zum Felde, for instance, in his *Proceso Intelectual del Uruguay*, Montevideo, 1930, has this to say about them:

"Composiciones y tonadas de carácter puramente 'lírico', nunca fueron ni tristes ni vidalitas cosas genuinamente gauchas, floreciendo más bien en ambientes semipuebleros, propicios a esa ternura y esa queja románticas que la reciedumbre y el realismo gauchescos no sintieron; o si sintieron, escondieron con ese mismo varonil pudor con que se esconden las lágrimas" (pp. 71-72).

Nevertheless, Mr. González's choice of quotations and his comments concerning them are well worth reading because of his observations concerning their relationship to Spanish verse forms, and because of the way in which he relates them to the *gaucho's* philosophy and way of life, the range of subject matter included going from the amorous, through the sententious and patriotic, to the humorously satiric directed against that time honored target, mothers-in-law.

The concluding passages, devoted to a discussion of the *payador*, the wandering minstrel of the pampas, contain a particularly apt comparison between the function of the *payador* and that of the *juglar* of the Middle Ages—both diverted, both relieved the tedium of life, and both tended to civilize and to socialize their hearers—for the *gaucho* himself with his exaggerated sense of honor, according to his own interpretation, is suggestive of the Middle Ages too, just as his orally transmitted, communal poetry is reminiscent of the Old Spanish Ballads.

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DOROTHY MCMAHON

